

TWENTY-FOUR PAGES.

# THE NEW YORK DRAMATIC MIRROR

Vol. XXXI, No. 790.

NEW YORK: SATURDAY, FEBRUARY 17, 1894.

PRICE, TEN CENTS.



MISS RITA ELANID.



## A WORD TO CORRESPONDENTS.

The MIRROR at this time takes occasion to praise its hundreds of correspondents throughout the country for their generally excellent and faithful work, and at the same time to admonish its representatives everywhere to carefully observe the policy of this paper in all their relations with the theatrical profession, for which THE MIRROR speaks with authority.

Correspondents will realize that they can in no instance properly represent THE MIRROR by misrepresenting theatrical managements or attractions. Integrity and absolute impartiality are insisted upon by this paper of those who bear its credentials, and any case brought to our attention in which personal feeling has influenced the work of a correspondent to the detriment or prejudice of any company or person will receive prompt attention and correction.

THE MIRROR's correspondents should all understand that they have no right to "demand" anything of local or traveling managers. The courtesies extended to MIRROR correspondents are always reciprocated by THE MIRROR in kind, and the whole system in which this paper is interested on the one hand, and in which theatrical managers and stars and their subordinates are interested on the other hand, is one of courtesy. The correspondent of THE MIRROR in any town has no more right to demand recognition from a manager than a manager has to dictate to the correspondent what the latter shall write in his communication to this paper. Civility, politeness and mutual interest must always control in this matter. And the manager who gratuitously forgets this, or who without cause treats a representative of this paper with discourtesy, is no more surely apt sooner or later to realize his mistake than is the correspondent who unjustly uses his position. Perhaps in the case of a correspondent who forgets his duty, or who misrepresents THE MIRROR, punishment will be the more speedy, for upon knowledge of any such misdoing at headquarters, summary action will be taken.

One matter we wish especially to impress upon correspondents. While THE MIRROR is recognized as the organ of the theatrical profession, there are many managers of the first class who will not recognize the credentials of any other dramatic paper as entitled to respect or to courtesy. These managers cannot be blamed, for there are several mushroom publications assuming to speak for and to the theatrical profession that seem to have no other purpose to serve than to secure correspondents—i. e., "subscribers"—in the towns throughout the country, which correspondents they equip with "credentials." These papers generally represent nothing but illegitimate attempts to secure a pecuniary living at the expense of the profession. And when a troop of persons holding the credentials of such papers bear down upon a theatre and demand recognition and courtesies, it is no wonder that managers begin to draw the line. THE MIRROR insists that its correspondents shall act in all cases independently of all other correspondents in the various towns, and that they shall in no way commit this paper to assistance of such frauds upon management by their companionships in the theatre. This must not be construed as an attempt in any way to abridge liberty of association, but no correspondent of THE MIRROR must lend himself to the purposes or to the assistance of any representative of any paper that would not be freely and voluntarily recognized by any management.

Managers who may know hereafter of any case in which a correspondent of THE MIRROR has transgressed this policy, will confer a favor upon us by reporting the circumstance and particulars.

## CHARLES COGHIAN TO STAR ALONE.

"I returned from Boston on Wednesday to find a letter waiting me from Charles Coghian," said George T. Keogh to a MIRROR reporter. "I went at once to see him and we arranged that I shall manage Mr. Coghian's starting tour. It will begin in three or four weeks. I am now looking about for a new theatre in which to start out. If I cannot find the right house, Mr. Coghian will play first out of town. He will appear for three months this season, and will act in this country throughout 1894-95."

Mr. Coghian will be seen in a modern "draw-out" society drama. He is the author of it. He will be supported by picked artists. I am negotiating now with Robert Tabor.

"I have been manager of Mr. Coghian before now," said Mr. Keogh. It was in 1874 that he went to Manchester, England, to play Hamlet and Othello under my direction. "Mr. Coghian, I think, is generally admitted to be one of the most finished, versatile and magnetic actors now on the stage."

## MAGGIE CLINE AT E. AND B'S.

Koster and Bial's possesses already one Cline that has done wonders for its interests, C. B. Cline, the business manager and press agent of the house. The firm has signed a contract with another Cline—the only Maggie. Miss Cline will close her engagement with The Prodigal Father company about the middle of March. She will then go immediately to Koster and Bial's where she will appear for several weeks. She will follow Jessie Bellwood, the English serio-comic. The resemblance between these vaudeville stars, facially and in their methods of singing and gesticulating is marked.

## MARK MURPHY GOING ABROAD.

Mark Murphy, who has made himself well known throughout the country as the star for several seasons of O'Dowd's Neighbors, has been engaged by the management of the Empire Concert Hall, London, to appear there this Spring. He will introduce his singing and dancing specialties in the ballet of The Girl I Left Behind Me. Mr. Murphy resumed his tour here on Monday.

## THE NEW STYLE OF DRAMA.

"I welcome with effusion the new school of dramatic writers," said Julian Magnus, manager of Marie Wainwright, to a MIRROR man. "It will be a boon to the playwright as well as to the manager. The former need not bother about plots, nor the latter about actors. What is the need of actors when there is no action? Talk is everything! So I have conceived a great idea. I am writing a play for Miss Wainwright, and I am not going to have any actors in it. All the parts will be played by phonographs! I shall have these put in wax figures. Of course these wax figures will be superbly costumed, and we shall change the costumes for every act. Next to talk dress is most important."

"Miss Wainwright will sit in the middle of a half circle of my phonograph figures, for nowadays the end men are the interlocutors and the central figure gets off the jokes. That is where the novelty lies. What's that you say about situations? Oh, when I want one, Miss Wainwright will get up and hit with her fan one of the characters who makes a very bad joke. Won't that be splendid for a tableau?"

"Then think of the saving of salaries! My actors will be put away in boxes at the end of the performance. They will never 'kick' for more salary, or at early calls or long jumps. They will be prompt at rehearsals and will never give the stage manager any trouble. Why, life will be a luxury!"

"You want to hear some of my play? Here are a few specimens. I don't mind your printing them, for I have copyrighted them. I couldn't let such gems be unprotected."

"The fear of woman is the beginning of masculine wisdom."

"Man learns by tuition, woman by intuition."

"The country is a nice place—to be buried in."

"Mrs. Jones has such a large family that we call her 'the incubator.'"

"Marriage is to woman something between a sentiment and a sacrament; to man, something between a sensation and a sacrifice."

"Cemeteries contain more good people than ever lived—according to the tombstones."

"Woman is a nice place—to be buried in."

"To a clever woman every man is a possible husband."

"The secret of success is success in keeping one's secrets."

"Talk is the safety valve of the feminine boiler."

"His opinion of himself is so vast that he has to pay exorbitant postage rates on it."

"Love is the paradise of the foolish but only the playground of the wise."

"The surest way to be bad is to try to be good."

"[NOTE—I don't understand this, but it seems as if it ought to be awfully cynical and clever.]"

"Nothing is so irksome as going on a regular round, even a clock strikes."

"Life is a riddle to which the answer is death."

"Fashion is the creation of clever women and the fetish of foolish ones."

"Marriage has always meant buying wives. The savage buys his with beads; the North American Indian pays two ponies for his; the white American gives two horses with a bunch of beads."

"Matrimony is like many a game of chess—a long fight with stale-mate at the end of it."

"Man is a God before marriage, a brute after it, and a Saint if he dies and leaves his widow well off."

Managers who want to book this play are advised to make early application, as time is being rapidly filled.

## FRESH NEGOTIATIONS.

Some months ago Koster and Bial negotiated for property in Chicago in order to erect on it a concert hall similar to their establishment in this city. For various reasons they dropped the matter. They are negotiating again with the purpose of having a hall in that city by next Fall. There are two deals they may make: one is to convert a building already erected into a theatre; the other is to buy land and put up their own house.

## WOODRUFF TO GO TO HARVARD.

The various reports that Harry Woodruff, the popular young actor who has abandoned the stage for the study of law, is to go to Yale or Columbia, are wrong.

Mr. Woodruff ran over to New York from Philadelphia recently and said to a MIRROR reporter: "I am studying to enter Harvard in the Fall. I have taken apartments in Beck Hall in Cambridge for next season."

Beck Hall is the smallest dormitory in Harvard.

## FROHMAN PLAY FOR THE ACADEMY.

In Old Kentucky will end its run at the Academy of Music on March 10. On March 12, The Girl I Left Behind Me will begin a run there. It will be acted by the company of which Sydney Armstrong and Frank Mordant are members. Charles Frohman told a MIRROR reporter yesterday that no effort will be made to make the production "spectacular."

## FRUETTE IN GRAND OPERA.

William Fruette, the basso now singing the role of Mars, in Prince Kam, or A Trip to Venus at the Casino, has received an offer to become a principal of the Carl Rosa Opera company in England next season. Mr. Fruette has sung before in grand opera in Europe. In this country he has been in the Duff, Casino, Dixey, Francis Wilson, and D'Arville Comic Opera companies.

## CHARLEY'S AUNT STAYS.

Charley's Aunt will have to leave the Columbia Theatre, Boston, on March 3, in consequence of the fact that Edward Harrigan is booked there for March 5. John Stetson is arranging to book the attraction at the Park Theatre in that city from March 5 indefinitely.

## SLEEPWALKER AT THE BIJOU.

Ted D. Marks and J. Wesley Rosenquest have signed contracts by which Hilliard and Arthur will appear in The Sleepwalker at the Bijou Theatre on April 9 for several weeks.

## SANFORD BUYS OUT JACOBS.

Until last week Walter Sanford and H. R. Jacobs were partners in the management of the Empire Theatre, Brooklyn. Mr. Sanford, however, has bought Mr. Jacobs' interest, and is now sole manager of the house.

## RITA ELANDI.

Rita Elandi was born in Cleveland, O., twenty-six years ago. Seven years ago, after graduating at the Cincinnati Conservatory, she went to Paris to study under Marchesi and two years later made her debut in the French capital. Since that time she has sung the leading roles in grand opera in London, Rome, and the principal European cities.

In 1892 she was commanded to sing the role of Santuzza in Mascagni's Cavalleria by Queen Victoria, at Windsor Castle, being the first American prima donna who had ever enjoyed this honor. Rarely has an American won so brilliant a reputation abroad at such an early age.

Desirous of rest, and naturally wishing to revisit her home, Mile. Elandi accepted an engagement as prima donna assoluta for the National Sangerfest, to be in Cleveland, Ohio, last July. In October and November last she played a brief engagement in New York and Philadelphia, appearing in these cities in grand opera, where she repeated her European triumphs.

Mile. Elandi has been specially engaged by Messrs. Abbey and Gran for a number of performances, to sing with their Italian Opera company, the first of which will be the part of Nedda in Leoncavallo's Pagliacci. She originated this part in Europe, when she sang it under the personal direction of the composer. Mile. Elandi is under the sole management of Henry Wolfsohn, who has closed a number of important concert engagements for her, such as the Cincinnati Orphans, the Troy Vocal Society, the Buffalo Symphony, the New York Apollo Club and others. A picture of Mile. Elandi is printed on the first page of THE MIRROR this week.

## A SUMMER HEADQUARTERS.

Already preparations for the Summer's business are being made at the dramatic exchanges. Klaw and Erlanger state that a large number of offices have been engaged in their exchange. Among those that will make it their headquarters are the following: Marks and Norman, Mrs. E. L. Fernandez, Thomas and Wylie, W. A. Edwards, J. K. Emmet, Fred. Bergt, E. R. Jack, W. H. Power, George W. Ruer, A. F. Ward, E. A. McFarland, Charles F. Greene, Harry Williams, H. R. Jacobs, J. H. Edye, Robert Monroe, W. H. Wilson, W. R. Reis, J. G. and H. W. Miller, A. F. Hartz, J. H. Harlin, Joseph Brooks, Charles L. Davis, John T. Sullivan, Harry A. Lee, and Harry Askin.

## THEY PAY WITH PENNIES.

R. W. Shertzer says that the evidences through the coal regions of Pennsylvania are that people will save money to go to the theatre in spite of hard times. Many admissions in that region this season have been paid for wholly in pennies, and the pennies, Mr. Shertzer says, were generally indicative of many financial epochs. He also tells a story of arrested ambition. A young woman in Mahanoy City became stage-struck, and followed the company to Shenandoah. Here she accosted Eugene O'Rourke and begged to be allowed to go with the company. Mr. O'Rourke reprimanded the girl and sent her back to her family.

## MODJESKA'S ILLNESS.

Madame Modjeska bade farewell to New York on Saturday night, without demonstration of any kind. She had not been well for several nights. During a performance of Hagda she bruised herself and pining set in. She was unable to appear on Thursday night. The rest thus enforced was beneficial. Madame Modjeska is playing this week at the Tremont Theatre in Boston. Her fine ranch in Southern California is offered for sale as she has decided to dispose of all her property in America, previously to returning to Poland next year. The price asked for the ranch is \$25,000.

## THE NEW MEMPHIS THEATRE.

The project of a new theatre in Memphis, Tenn., has assumed definite shape. Last week the newly chartered New Lyceum Theatre company met and organized. Work on the building will begin next Summer. It will be six stories high, constructed of steel and fire-proof brick, and will cost \$150,000, including the value of the ground, which is situated at the corner of East Court and Second Streets. Abbey's Theatre in this city will be the architectural model followed. The capacity will be 1,500. John Mahoney will manage the house. The former Lyceum Theatre was destroyed by fire.

## NO TRUTH IN IT.

Charles R. Sturges, Lincoln J. Carter's agent, asks THE MIRROR to say that there is no truth in the rumor that Mr. Carter has lost heavily on The Tornado and that he has "called in" the Southern company. Mr. Carter did close that company for a few days to reorganize it and to make such needed changes in the cast, but it is now on tour again.

## A FASHIONABLE GIRL.

Daniel Frohman's Comedy company began an engagement at the Boston Museum last night, presenting Americans Abroad. Next Monday a new play by Herbert Hall Winslow will be produced for the first time. It is called A Fashionable Girl.

## MAY ROBSON WILL LEAVE.

May Robson's contract with Charles Frohman will expire on Dec. 1. Miss Robson will then leave the Empire Theatre stock company and Mr. Frohman's management.

If you want play books, photographs, or popular songs, send stamp for catalogue to Supply Department, New York Dramatic Mirror.

## GOSSIP OF THE TOWN.



Above is a portrait of Sydney R. Ellis, the enterprising and successful manager of the Fourteenth Street Theatre. Mr. Ellis, who has been identified with many theatrical enterprises, deserves success, for his methods are as straightforward as his personality is pleasing. In Darkest Russia he has a very popular play.

The Detroit News praises the acting of Mabel Eaton in La Belle Ruse.

The Santa Fé Railroad has cut its rate to theatrical parties West of the Missouri from three to two cents a mile.

A rumor that Margaret Reid would leave the Bostonians is denied.

William Sydney, who staged A Woman's Revenge at the American Theatre, will return to England, and his part of the Judge will be played by Marcus Woriarity. Frederick Sackett has been engaged to play John Overstone.

Chancellor McGill, of New Jersey, has ordered a sale of Eldorado.

The Carleton Opera company dedicated a new Opera House in Peru, Illinois, on Feb. 1. The new house is under the management of D. F. Cline.

Lawrence Grant has signed with Duncan R. Harrison to play the leading heavy part, Colonel Houghton, in The Paymaster.

Dan McCarthy's tour in the new play, Pride of Mayo, which began at Albany, N. Y., seems to be continuing prosperously. H. R. Jacobs has booked the attraction over his circuit for this season and next.

Ramsay Morris intends to take out another company under his exclusive management next season. It will not play in Joseph.

Julia Lee is winning favor in Little Puck, in which she plays adequately two comedy parts, those of Tabitha Fittieback and Anna Tickleham, in addition to appearing in a dancing specialty in the last act.

Charles A. Bradenburgh has sued in equity to procure an accounting by Frank M. Uffner as to profits made by the exhibition of Lucia Zarate, the Mexican midget, on a partnership arrangement. Uffner alleges that he paid Bradenburgh his share of profits up to April 6, 1893, when he was taken ill for ten days, during which time he claims Bradenburgh kept the books and money of the enterprise.

Olea Bull, daughter of the late Ole Bull, and Henry Goodwin Naughton were married at the residence of the bride's mother, in Boston, by Bishop Lawrence. None but immediate relatives and a few particular friends were present. The bride recently left the stage after a short experience, and the groom, a lawyer, is a Harvard man. The couple will live in Fenton.

William Miller Farson, who for two seasons has played the title role in George W. Sumner's Dr. Bull, will star next season under the management of a Philadelphia man well known to the profession, in a comedy-drama written by Mr. Farson. Mr. Farson will carry two Kentucky thoroughbreds which he will train for the production during the Summer.

It appears that the \$1,945 missed by William H. Crane from his pocket was taken by his valet, William Ellis, who confessed to the theft after he had been arrested upon suspicion.

Levy, the cornetist, who has been touring the South with a concert company, turned up in New Orleans the other day in search of a treasurer who is alleged to have decamped with \$500, the funds of the organization.

The suits brought by the Tabor Amusement company against David Henderson and the American Extravaganza company, to recover damages for a cancellation of contract which has been explained in these columns, have been dismissed in Denver, the plaintiffs not having complied with the law.

An opera house company has been formed at Colita, Ill., with a capital stock of \$2,200. The incorporators are Hugh Shannon, Charles E. Adamson and George W. Howe.

The theatre at Prospect, O., was burned on Feb. 1. The Hay Star Folly company, which was about to perform when the fire broke out, narrowly escaped, but lost their wardrobe.

Sherrie Mathews and Harry Bolger, variety actors, playing with James J. Corbett, according to a decision by Judge Dugan must return to this city and defend a suit brought by Mrs. Rachel Samuels, who claims that they secured from her a loan of \$750 on false representations as to security, and that they have declined to pay.



## VIEWS OF BOOKS.

"A Standard Dictionary of the English Language."  
New York: Funk and Wagnalls Company.

No class whose aim is art can profit more from study of a reliable dictionary than the people of the theatre. Words are their implements. "Speak the speech, I pray you, as I pronounced it to you," Hamlet's ortho-epic injunction, embodies much that is vital to the actor. No gifts of person and no ingenuous enthusiasm of action can avail if the speech of the player be not correct. The new dictionary of the Funk and Wagnalls Company, the first volume of which has been issued, seems to offer to the student all that any dictionary can give of value in this respect, as it does in many others.

This dictionary proceeds upon original plans and gives "in complete and accurate statement, in the light of the most recent advances in knowledge and in the readiest form for popular use, the meaning, orthography, pronunciation and etymology of all the words and idiomatic phrases in the speech and literature of the English-speaking peoples." It has been prepared by more than 200 specialists and other scholars, under the supervision of able editors, and will no doubt be at once accepted as the most complete popular lexicon yet produced.

In the construction of the work it has constantly been borne in mind that the chief function of a dictionary is to record usage, and not to seek to create it. In the introduction it is said: "A dictionary is expected primarily to tell what words and phrases mean as used by representative writers and speakers of the language. The inquiry whether a word has been correctly formed, or whether it is used in its original etymological sense, is of secondary importance. The question that should control the lexicographer is not, should the word be in the English language? but is it? Is the word used, and if so, in what sense is it used? If its meaning is being inquired into to a considerable extent, the word must be granted a place." And this theory has been faithfully followed.

In making up the vocabulary of the Standard, the vocabularies of many dictionaries, general and special, as well as the works of several thousand authors of the various ages of English literature have been employed. Great effort has also been made to include the words that have extensive local usage among various English-speaking peoples widely scattered, to the gathering of which specialists were assigned. The terms of handicrafts have also been gathered with great completeness, and the wonderful developments in the arts and sciences that have enlarged their nomenclatures have been studied for proper record. The rules of exclusion applied to the terminology of the natural sciences were formed with the purpose of using as many words as possible in such a volume with expert regard to the value of those included. Scientific specialists have rejected among technical terms only those obsolete or rarely used, and in like manner new literary terms have been submitted to scholars for the selection of those of surviving value. Obsolete, foreign, dialectic, and slang words are given places only if likely to be sought for in a general English dictionary, although many slang words have been recorded on the theory that the slang words of one age are very often the accepted literary words of a succeeding age.

In its effort to help simplify the spelling of words, the Standard "is conservative, and yet aggressively positive along the lines of reform agreed upon almost unanimously by the leading philologists of the United States and England," and wherever it has been found wise, an advance step has been taken toward the phonetic. Preference has usually been given to simpler forms where conflict has been found. Disputed spellings and pronunciations were referred to an advisory committee of fifty philologists in American, English, Canadian, Australian, and East Indian universities and representative professional writers and speakers. The scientific alphabet prepared and promulgated by the American Philological Association and adopted by the American Spelling Reform Association has been used in giving the pronunciation of words; and the aim has been to respell by this alphabet every living English word in common use.

In the department of definitions, the exact meanings given by authors of recognized standing have been verified by an examination of many hundred thousand quotations. For this purpose nearly 100,000 volumes were searched. The definers were cautioned to be on their guard against imparting to definitions the color of their own theories, opinions or beliefs. The general method is the giving of a definitive statement as the first element in the definition of a word, instead of defining first by synonyms, although when necessary, the meaning of the word defined is brought out in shade by the addition of apt synonyms. If a word has two or more meanings, the most common meaning has been given first; that is, preference has been given to the order of usage over the historical order. The average man consults a dictionary to find one or more of three things about a word: its correct spelling, or its correct pronunciation, or its most common present meaning. Thus "it has been the purpose to enable him to get this information with ease and certainty; and hence nothing has been permitted to stand between the vocabulary word and its most obvious or important current meaning." This reverses the usual method of lexicographers. In the etymologies, brevity and accuracy have been aimed at. Unnecessary comparisons and unimportant stages in the history of words have been omitted, and every-day practicality has been consulted by placing the etymologies after the definitions.

A valuable feature of the Standard is a grouping of synonyms and antonyms in the alphabetical order. And another is the exact location of illustrative quotations employed. The quotations have been selected largely from the more modern standard English and

American writers with a view of more clearly indicating the living values of the words which they elucidate.

The pictorial part of the dictionary is very valuable, as it has been designed on the theory that pictures in such a work should illustrate the text. Aside from the introduction of a few pictures largely because of their historic or general encyclopedic value, the illustrations have been drawn by specialists. In some cases, to better aid comparison, grouping has been resorted to. The colored plates are marvels of the art of the lithographer. The illustrations number nearly 5,000.

A mere enumeration of the special features of the Standard would require much space. As to its vocabulary generally, it is only necessary to state that it shows 49,736 terms under A, as against 45,736 in the "Century Dictionary," 8,358 in "Webster's International," 4,692 in Stormonth, 6,983 in Worcester, and 2,886 in Johnson. The full number of words and terms in these dictionaries for the entire alphabet is: Stormonth, 50,000; Worcester, 105,000; Webster (International), 125,000; Century, 225,000; Standard, 300,000. Nearly \$500,000 has already been expended upon the Standard, and it is thought that \$1,000,000 will have been expended before the dictionary is ready for the market.

Volume I. makes 1,060 pages, and includes the letters A-L. It is handsomely and substantially bound in full Russia, and the use of it with a minimum of wear is facilitated by Demson's Reference Index, which enables one to turn to any letter or subject with a single motion. Aside from its lexicographical value, the Standard Dictionary is a marvel of bookmaking.

"The Orthoepist," a pronouncing manual by Alfred Ayres. New and revised edition of 1894, much enlarged. New York: D. Appleton and Company.

It is nearly fourteen years since the first edition of "The Orthoepist" appeared. Thousands of copies have been sold in this and foreign countries, and it has become by common consent a standard manual of pronunciation. The present edition, which is prettily bound and beautifully printed, contains a thousand words that are not found in the original publication, and it forms a volume of one hundred pages more than its predecessor. The contents have been thoroughly revised by the author and brought "up to date." It would be superfluous to commend anew a work that has stood the fire of expert criticism and that has proved its authoritativeness beyond question. "The Orthoepist" should be in the hands of every person that desires to pronounce the language correctly and elegantly. To actors the book is little less than a necessity, since it gives in small compass the pronunciations that are sanctioned by scholars and by the best usage, and it should be the aim of every actor that respects his profession to conform to the highest standards in this respect. Possession of this little compendium will often settle disputed pronunciations and assure the studious player a safe and admirable guide.



## MY PARTNER'S NEW DREAM.

It is now an assured fact that Edward J. Abram has signed a contract to star Louis Aldrich in My Partner next season. Mr. Aldrich is to appear in his original creation of Joe Saunders, and with a cast superior to any that has presented My Partner since the original production at the Union Square Theatre, under the management of A. M. Palmer.

Mr. Abram is making preparations for an elaborate production of the piece in the matter of new scenery and novel appointments, and he has already secured time at a dozen of the best combination houses in the country.

He is most enthusiastic over the prospects of this venture, and to use his own phrase, "the managers are just crying for My Partner."

## THE P. W. L. MEETING.

The Professional Woman's League met last Wednesday afternoon at the club rooms, No. 29 West Thirty-first Street. Miss A. Campbell read a paper on "Commercial Art," which was discussed with all the spirit and originality that marks the debates of the League. Mrs. A. M. Palmer stated that a class in law was about to be added to the educational system of the League. Mrs. Dakey, M. D., will read a paper on Wednesday.

## RUSSELL'S NEW DIRECTOR.

When The Algerian company left Daly's Theatre some weeks ago, Julian Edwards was engaged as musical director. Mr. Edwards had not been with the company long, however, when Julius Steger, the tenor of the company, stamped his foot at him. Mr. Edwards thereupon quietly put down his baton and left. Mr. Edwards is now the musical director of the Lilian Russell Opera company, succeeding Salmi Salmonson.

## MR. TERRIS' ODD "SPEC."

It is reported by way of England that William Terris, Henry Irving's leading man, has secured the sole English rights of A Trip to Chinatown. The question is: Can England take what is termed the local "humor" of the piece? Would not that country, for instance, be more inclined to take A Texas Steer by the horns?

When in Bridgeport, Conn., stop at the "Windsor," 100 steam heated rooms. American plan, rates \$2 per day.\*

## AMERICAN COMIC OPERA.

Who is the "journalist who masquerades under the title of the American librettist?" I am deeply interested in comic opera, and Mr. Stahl's article in The Mirror has made me curious. I have seen several in this country, but cannot call to mind anything worthy of being set to music by a conscientious composer. The best attempt at a libretto was The Algerian, and if a composer of merit had had that book, no doubt a successful work would have been the result.

The Sunday after the production I read an article in the World—I refer to the New York production at the Garden Theatre—denying the alleged fact that Mr. De Koven could not find a good librettist. Poor Mr. De Koven! Poor Mr. Stahl!

Mr. De Koven had the opportunity of his life. He missed it in trying to be consistent. He was so permeated with the locale, that the foreign element could not stir him out of Moorish drowsiness. A composer who desires to do comic opera, must know much, and far more about a book than they who have been flooding the market with jungle have shown. Who knows, perhaps Mr. Stahl has missed a good librettist? I have never heard any of his music, consequently I cannot say whether he has or not. I agree with him, though. The librettist is yet to be discovered. In the meantime why not advise your fellow-composers to reject all books that are not up to a certain standard, and not weary the public and others with senseless mediocrity? If a composer cannot find a book to suit—that is, one worthy of his music—why compose at all? It seems to me there is much—too much—on the market at present. The librettists are not altogether to blame for so many failures. The composer has the power to reject a book. Do you set all to music you read, Mr. Stahl? Under the present circumstances do not deem me presumptuous for asking; but having heard that you have composed several works, and noting in The Mirror that you are nearly ready to launch another, I cannot help being a little inquisitive.

Why do you kick against the pricks? Say rather, O the times! not O the times! Is it not absurd to wait? "I want Gilbert, but as I cannot have him I'll put up with Jones. I must compose. One must keep one's name before the public."

Delightfully gullible public! Regarding productions called comic opera: You have been deceived. Grossly deceived. The term is misused nine times out of ten. It seems strange you should be in doubt about it. What term does your librettist put on his title page? I am anxious to do all in my power to ease your woes, but you must be more consistent, Mr. Stahl.

What an interesting assembly it must have been. Mr. De Koven's and Mr. Spenser's views on the subject must have been very funny.

If a composer would strive to find a man of some little merit; having just a germ of each of the "three very important functions" you set down, and then teach him all he—the composer—knows, perhaps a worthy book may then be written. Take the librettist you have at present, if he is blessed with any intelligence, why not give him credit for it? Be kind, generous; impart some of the vast learning you have to him. Verily did a great deal with Boto. Why can't you do as much?

Instead of waiting for some one to show you a man capable of writing a libretto, go out into the stretches of your city and find one. Mr. De Koven will never be able to point one out to you.

Permit me to go back to the "three very important functions." You state "the librettist must be a good dramatist." There are very few good dramatists, and if a man proved to be anything near good he would be very foolish to try libretto-writing. Clean and interesting dialogue often kills plays. The dialogue for comic opera must be amusing, bright, naive, farcical. A good poet, no. Byron and Shelley were good poets, but their poetry is no good for music. A librettist must know how to select open vowel words, he must be firm in rhythm, he must understand form.

Yes, it is very hard to find all in one man, but it is possible.

Mr. Gilbert says a librettist must have a thorough knowledge of stagecraft and a gift for stage management, an eye for dramatic situation and scenic effect, the power of catching the public taste; the capacity to invent a plot, the faculty to write lyric and musical numbers, and the knack of writing amusing dialogue.

Mr. Gilbert's books are an education in the art, and I advise all men who wish to become good librettists to take them in order and study. Commence with H. M. S. Pinafore and read all to the Mikado. The latter is the best book ever written.

The men who wrote the works of recent production in this country have not the faintest idea of what a finale is, much less know how to write a lyric or bring an important character on.

Note the entrance of Yum-Yum, Peep Bo, and Pitti-Sing; that of Ko-Ko and Katisha in the first finale of The Mikado. Try to learn. If a man has any talent at all, hard work and study will do much, but to persist in churning out twaddle such as the "American librettist" and others are doing, shows an inartistic desire to pocket a possible dollar for advance royalty, ruin a manager, and cause a star to do the thing most unexpected. There will be an awful reckoning some day.

I, too, deplore the fact that there are few artists in this country. The comic opera comedians one can count on the fingers of the left hand. Tenors are scarcer than diamonds. Prima donnas blessed with voice lack nearly all the essentials; and the chorus, if shapely, is automatic.

Managers? Poor souls! I am not a dyspeptic by any means. I am young, easily pleased; yearning for something worth while.

## You Shiver

and say: "I'm taking cold." But you shiver because your system is weak and cannot resist outside influences.

## Scott's Emulsion

the Cream of Cod-liver Oil and hypophosphites will clothe your bones with solid flesh and build you up so you won't take cold easily. Physicians, the world over, endorse it.

Don't be deceived by Substitutes!

Prepared by Scott & Borne, N. Y. All Druggists.

If you find a worthy librettist, Mr. Stahl, hold him fast in your musical clutch, or Messrs. Thorne and De Koven may be tempted to take a midnight journey to Philadelphia.

"Speaking about orchestras," "regular theatre orchestras." "Thank heaven they do not employ more instrumentalists than the usual number! I believe in the are people who would gladly hail tubas, euphoniums, etc., to swell the terrible throng of instruments. The 'regular theatre orchestra' is an abomination. I believe it is customary for the management of a company to reinforce, at combination houses.

Thirty is a large orchestra for comic opera. I know a composer who scores for twenty-five. But I would be sorry to hear a work given with twenty-five such men as the "regular theatre orchestra" is composed of. The Bostonians carry several principals. The Casino is fairly well equipped. You could not pay me to sit through an entr'acte in some of our theatres in this city.

A clever man should be able to score for twenty-five and get good effects. If his work is given by a reputable company he should insist on having 80 many instruments, and of what kind, stated in his contract—the full orchestra of twenty-five is not too much to ask for the six principal cities.

I know one composer who gets thirty-one, and San Francisco is one of the cities named in his contract.

A word for the comedian. You must not forget a comic opera, must be comedy throughout. The characters, plot, situations, and dialogue, must be comical. Therefore, the comedian must have comedy to work on. Look at the Mikado again. Ko-Ko is genuinely funny; so are all the parts. If the comedian has nothing to work on, the poor wretch is urged by the management to gag, to invent, to be acrobatic; anything to raise a laugh, and he fails.

"Don't try to inject comedy into a romantic opera. The Bostonians did it with Robin Hood, but then think who the Bostonians are.

A word about stage managers. Is it not sickening to see the same old business over and over again? Well, as long as librettos are written by crude, unskilled men, this state of affairs will exist. I assert that it is a mental and physical impossibility for a "so termed" producer to take a libretto three or four weeks before rehearsals commence, and work it effectively. There are two producers here who manage to get the curtain up, but what do you see? Bah! if a librettist had any respect for art he would spend three or four years as property-man, and learn the difference between a "border" and a "set-rock."

Comic opera will never "prove beneficial to the cultivation" of true musical taste. The works given here of late by American authors are a detriment. Not only the librettos, Mr. Stahl. The cultivation of the masses is another subject, and if you are wise you will not waste any time on it. The public will patronize what pleases them.

The student must go far beyond comic opera if he has any desire to be of consequence. Even the best of men who compose comic opera soon fade. They are but the caprice of a day. Offenbach, Lecocq and others are passing now. Sullivan has reached the end of his tether. Mark the effect comic opera had on his other work. The musical scholar can easily see how artificial The Golden Legend is. Yet, Sullivan is a skilled workman. Strass, we seldom hear. He is passé, too.

If a man serves a rigorous apprenticeship, and possesses talent, he can compose, or write a libretto, as the case might be, for the purpose of earning money, that will be of service in keeping him to continue his studies. It is a fair way to derive a comfortable income. Yet, he must do his work well; exert every faculty to make it perfect, but to continue in that class year after year will damn all chance of ever being successful in higher art. Strive for higher goals; the great, great hall where merit will assert itself, and genius triumph.

"Not Envy, base, nor creeping Gain,  
Dare the Muse's walk to stain.  
While bright-eyed Science watches round:  
Hence, away, 'tis holy ground!"

TIMOTHY.

FEB. 2, 1904.

## A NEW COMPANY.

Lady Windermere's Fan will end its thirty weeks' season under the management of Charles Frohman toward the middle of March. Gustave Frohman will then tear the play, both this season and next. In the new company Olive Oliver will succeed Virginia Barnard as leading lady.



## THE USHER



The beginning of Lent has made no appreciable difference in theatre receipts so far as New York is concerned. The opera is drawing the same large audiences, and the houses where successes reign are thriving.

Less and less, as the years roll on, is Lent regarded as a considerable factor in managerial experience. Society no longer views playgoing as a disipation which a sense of religious duty or of public propriety calls for renunciation during the penitential season. Men and women that are not of society and that are not swayed by consideration of what other people think visit the theatre in Lent precisely as they do at any other period of the year.

It is noteworthy, by the by, that just now the popular hotels are filled with merchants and clerks who are in town making purchases for the Spring trade. Large numbers of these sojourners patronize the theatres. Their presence, moreover, is a cheering sign that business is reviving. There has been comparatively little production during the past eight months; but now the mills and factories in the East are starting up again and demand is once more beginning to control the commercial market.

It is now plain that there will be a considerable revival of business during the Spring. Theatricals will undoubtedly feel, to some extent, its benignant influence.

Last Summer John F. Cordray, manager of theatres at Portland and Seattle, came to New York on a visit. When it was noted abroad that he was here a number of men whose plays he had pirated consulted their lawyers, and it looked for a time as though Cordray would have to face several lawsuits before his return to his lair in the Northwest.

But Cordray deemed this hostility by frankly admitting that he had sinned and by promising that all the trouble had been caused by a lawyer out in San Francisco who pretended to have the right to dispose of the plays in question and who had, therefore, wronged all the parties concerned. Children is the lawyer's name.

So glibly did Cordray talk and so profuse were his apologies and promises for good conduct in the future, that the men whose property he had misappropriated were induced to believe him.

This confidence in the specious Cordray was misplaced. He is at his old tricks again. A few weeks ago, for instance, his stock company appeared in La Motte's, rechristened *The Blacksmith's Daughter* and with the names of the characters altered (for the worse) but otherwise unchanged. The principal parts were acted by the Tittell Sisters and Bartley McCullum, who incarnated in Mr. Goodwin's part.

Cordray will find it difficult to secure audience for his virtuous pretensions should he ever visit New York again. meantime, I hope that Nat Goodwin will invoke the law to punish this last outrageous depredation.

It is hard to censure the actors who take part in these piratical representations. From a strictly moral point of view they are to blame, of course, in assisting in these gross infringements upon the rights of others; yet when times are hard and engagements of any kind difficult to obtain, I suppose we must not scrutinize the colored abettors of these piracy acts too severely.

Doubtless in many cases the actor says with the lion apocryphal in the play, "my poverty and not my will consents."

Hence we have another striking illustration of the demoralizing effects of play piracy. At the behest of the rascals who profit most by the thefts, actors are obliged to put aside considerations of professional honor and even of common honesty, or lose their bread and butter.

Speaking of the wholesale piracy of well known plays by the numerous poets that infest the small towns West and South, the *See* last week said that "the necessary copies were easily and cheaply obtained from stage managers, who continued to take down the words as spoken in a regular performance, and who brazenly advertised the manuscripts in the dramatic journals."

If the *See* wishes to maintain its reputation for accuracy it will not make blunders of this kind.

The *DRAMATIC MIRROR* has been the representative dramatic journal during a period now nearing sixteen years. In that time such an advertisement as my contemporary describes has never appeared in its columns. On the contrary, this *Mirror*, practically single-handed, has devoted a large amount of its space to exposing and crippling pirates and the thieves from whom they get their supplies. It has, moreover, pointed out the only efficacious remedy for the widespread evil.

It the *See* sincerely reproaches play piracy (and it may appropriately do so, now that its dramatic editor himself is suffering from the

unwelcome attentions of these marauders in the shape of unprincipled appropriations of *The Girl I Left Behind Me*) it should lend its influence to the work of stirring up sufficient public sentiment to compass a needful revision of the copyright law—an amendment, frequently alluded to by this journal, making play piracy an offence, punishable by fine or imprisonment, or both.

Mr. Willard denies the report that he has proposed to managers with whom he is booked for next season to receive as a substitute Marie Burroughs, who is going to be an independent star during the term of Mr. Willard's vacation.

It seems that Mr. Willard in notifying managers with whom he held contracts of his decision not to act next season merely suggested that Miss Burroughs would be glad to fill the vacant dates.

Miss Burroughs' prospects of succeeding as a star depend upon her ability to secure an attractive play. Experience teaches that the play's the thing no matter how much of a favorite a star may be. Take Mr. Willard's case, for example. He crowded the Garden for many weeks with the popular Professor's Love Story, but when he revived his old pieces the houses fell off surprisingly.

Mr. Palmer made arrangements to sublet Augustus Thomas' new play, *New Blood*, from Joseph Brooks, for a production in this city next month by his stock company; but he has been obliged by circumstances to alter his programme, so he will not have a theatre available at the date for which this tentative plan was made.

*New Blood* will be, therefore, the opening bill of the stock company which Mr. Brooks is now forming for the Summer season at McVicker's Theatre, Chicago. Other plays by leading American dramatists will also be produced.

Mr. Brooks has the experience, the judgment and the enterprise requisite to engineer an important venture of this kind. He will leave nothing undone to make it artistically and pecuniarily successful.

The field is promising enough. The New York stock companies have all filled long Summer engagements at various times in Chicago, and their record of large business lends strength to the belief that Mr. Brooks' undertaking will have a prosperous outcome.

In Chicago, by the way, there is a growing sentiment—voiced only a few days ago by the *Inter-Ocean*—that may lead before long to the fulfillment of New York's long-cherished dream of an endowed theatre, kindred in spirit to the subventured theatre of Europe.

"The playhouse of this kind," says my contemporary, "would have a wider and a better influence, educational and socially, than a dozen libraries, and would be a monument to its founder more universally eloquent than would be any sort of philanthropic testament; for it is the one thing not yet recognized in the schemes of general improvement and benevolence that so richly bless and so beautifully characterize this country."

I shall be surprised if we do not find Chicago with an endowed theatre, devoted to the highest standards of dramatic art and independent of the capricious fancy of the multitude, long before the day ever takes root in the metropolis.

It has been discussed here for years; it has been trenchantly insisted by men whose utterances carry weight; yet there has never been the slightest sign of a response from any of our millionaire magnates that give liberally to the encouragement and the support of other aesthetic objects. The theatre alone of all the great forces that sway society is neglected.

Chicago, on the other hand, is possessed by an almost feverish spirit of progress. It is the most liberal and the most ambitious community in the new world. With all its wealth New York is inferior to Chicago in civic pride and in the expenditure of private wealth for the public good.

I trust that the plan of a theatre, endowed by one of its citizens and dedicated to the maintenance of the best forms of the drama, will be realized in Chicago and that the *Inter-Ocean's* eloquent plea will have a speedy answer. The influence of such a theatre upon the stage would be national.

The police of Boston gathered up the lithographs exposed along the streets of that city on Sunday, acting under the authority of a municipal ordinance.

The reason for the suppression presumably is that the spectacle afforded by the dramatic pictures offends the Boston church-goer.

The enforcement of the law, at all events, will save visiting managers a good deal of useless expenditure, for there is little or no value in this particular form of advertising.

That was rather an amusing comment made by a Boston theatrical man, regarding this matter. He remarked:

"In Boston, for any attraction that has merit, lithographs are necessary; and all the lithographs in the world cannot make a poor show play in Boston."

It is the testimony of many traveling managers that Boston "comparatively speaking, was more lithographic than any other city in the Union. It is estimated that eleven persons enter the theatres there on lithograph posters every week."

I heard Mr. Clapp, the well-known Boston critic, say once in a public address that Boston has the best and the worst dramatic taste of any town in Christendom, or words to that effect. According to this unimpeachable authority the attraction that has merit and the "poor show" must fare equally well in the flesh.

How the success of Lottie Collins in New York and her failure in San Francisco affects or illustrates the relative taste in matters of dramatic art of the two communities needs no comparison. And yet my

esteemed contemporary, the *Albany Argus*, is moved to comment as follows:

"She (Lottie Collins) has met with indifferent success in the interior cities, and the question, at once proposed itself whether New York audiences have a better understanding of dramatic art than the people of Chicago and San Francisco. This question has occurred before, but never in a more exact way."

What nonsense! Lottie Collins was never regarded as a representative of dramatic art until she reached the Pacific Coast, where she was taken as seriously as if she came as an apostle of some new artistic cult.

London found her "ta-ra-ra" amusing; so did New York, for a while. It was one of those ephemeral crazes that is accounted for by the fact that even intelligent and sober-minded persons find relaxation now and then in a bit of quaint fun, particularly when it's clever.

Paris goes mad at intervals over a dancer, a *café chantant* singer, a circus rider or a whistler. But nobody thinks Paris is lacking in artistic judgment, for all that, or that its critics are censurable for not denouncing the fad as a grave affront to the highest standards of intellectual diversion.

A community that is not sufficiently catholic to enjoy all sorts of amusements, provided they are all good in their way, smacks of provincialism.

A morning newspaper notes the fact that the adherents of an Eastern city have at last consented to demand no theatre tickets beyond those they can use themselves.

"In this city," adds the paper in question, "the annual tax of five imposed on every theatre stands in lieu of official free admission—in theory, if not in practice."

The same clause is approved here. As a matter of fact official deadheadism is rampant in New York. At the combination houses and at those uptown theatres where comic opera, burlesques and farce reign there is a nightly influx of officeholders, great and small.

Managers secretly resent the imposition, but with few exceptions they consider it the politic thing to grin and bear it.

Julia Marlowe seems to have made a deep impression by her acting in *Chatterton*, the one-act play by Ernest Lacy, which she produced recently in Chicago.

The play, too, comes in for a large measure of critical commendation.

I wonder if Mr. Lacy would have conceived the idea of writing a piece around the closing scene in the strange life of the half-mad boy poet had not Henry Arthur Jones preceded him in that task?

In these trying times managers should help one another to the utmost. Scores of companies are struggling to keep their heads above water, and as the continuance of each of these means at least a living to actors who would otherwise be thrown into the ranks of the unemployed—perhaps deprived of the necessities of life—it behooves those better circumstanced to lend them a helping hand.

On this subject I have received the following communication from the manager of a theatre not far from this city:

"When such able and energetic efforts are being put forth by earnest men and women in behalf of those of the profession who have suffered many deprivations this Winter owing to the depression in theatricals, it is rather pitiful to know that there is one manager who for a comparatively small debt could avail by law a brother manager and almost strand an entire company, leaving them without the means either to pay the debt or fulfill contracts. It is to be hoped there are not many such uncharitable people. But for those there are it would be well to suggest a reading of the golden rule, 'Do unto others as you would have others to do unto you.'"

My correspondent's comments are well timed. The circumstances under which managers and professionals are carrying on their work this season are so unfortunate and so completely due to conditions beyond their control that it seems needless to point out that the spirit of fraternity should reign supreme.

A couple of days before his death the veteran Harry Watkins told me an amusing anecdote relating to his experience in the South before the war. He was a great favorite down there, in spite of his anti-slavery views.

One night he played *Othello* for the first time in a certain Georgia town. There was a large house and Mr. Watkins acted with all the power of which he was capable; but the audience sat cold and frigid throughout the whole performance except when Iago was on, when they applauded. The Moor never got a hand.

The next day Mr. Watkins met an old friend in the office of the hotel—a native of the place. He said he had been at the theatre the night before.

"The audience did not seem to like my performance," said the actor.

"Oh, they liked you fine," said the Georgian, "but they didn't care for the play. Yet you, we 'uns' didn't use to play when niggers marry white gals, eh?"

In those days *Othello* was made up literally as a black man.

Mr. Watkins was in many respects a remarkable man. He wrote well, spoke well, and he held pronounced opinions in respect to all social questions.

He was wedded to the temperance cause, and he wrote many pamphlets, tracts and plays in advocacy of total abstinence. He never drank nor used tobacco, and to the day of his death he enjoyed wonderful health.

Mr. Watkins was one of the most earnest supporters of the Actors' Fund, of which he was for several years a trustee. It was his wish to be buried in the Fund's plot in Evergreen, and that wish was respected, his family, however, defraying the expense of the funeral.

The Crystal Palace principle is now applied

to dancing, and by an ingenious arrangement of mirrors a single dancer is apparently multiplied several times. It would be more gratifying to hear that this principle had been applied to theatrical receipts.

The study of comparative anatomy is seriously threatened in Boston. A righteous law-maker has introduced a bill in the Massachusetts legislature prohibiting tights. The bill reads thus:

"No woman shall appear at a public performance in a dress the skirts of which do not come to within at least four inches of the floor and the waist of which is so constructed that any part of her person is exposed below the neck. . . . No woman shall appear in tights or appear at public performances in high kicking, serpentine, hip or skirt dancing."

St. John is the name of the author of this document. He seems to have reduced the matter to the most practical form, and he has determined to a fraction of an inch just where propriety ends and immodesty begins.

It is interesting to know that the praiseworthy mind has discovered that the morals of the public are safe as long as the abbreviation of a skirt is limited to four inches.

Should St. John's bill become a law—and there's no telling for strange things happen in the seat of American culture—Mr. Kiss will be *hors de combat*. Strip his great New England of tights, and what remains? Few would care to say.

There is only one good point about St. John's Cotton Matherish bill. It is worded so innocently that it applies to the audience as well as to the performers.

What will become of grand opera in the Hub if the law should say that to women shall appear at a public performance in a dress "the waist of which is so constructed that any part of her person is exposed below the neck?"

Such an enactment if sent down to us from Albany would close the Metropolitan.

Mrs. De Wolf Hopper says in a Philadelphia paper that next season she and her husband will devote themselves to refined comedies with musical features. She adds that the comedies will be of the Robertson type.

While it is known that Mr. Hopper intends to revive *Cinderella at School* in an elaborate manner, it will be news to many that he purposes doing that sort of piece exclusively.

As a matter of fact, he has accepted a new comic opera by Charles Klein and John Philip Sousa, called *The Land of the Incas*, which has nothing in common with the Robertson school of work.

Mr. Klein, by the way, is coming to the front all of a sudden. He has had a hard struggle to obtain recognition, but he is getting it now.

Revises *The Land of the Incas*. Mr. Klein is the author of *The Bridgroom*, in which Charles Dickinson will play a long engagement at the Bijou presently. He is also co-author of a play of American life that is in the hands of A. M. Palmer. He is now at work with Clyde Fitch on a play that deals with a subject particularly interesting at this time, dealing, as it does, with a phase of the marriage question that has never before formed the basis of a dramatic work.

Mr. Klein is remarkably fertile in invention. He is vigorous and original, and he has much the same same grasp of dramatic effect as characterizes the productions of David Belasco.

It is seldom one can conscientiously say anything in favor of a New York city theatre orchestra. Except in those houses where comic opera is done the orchestras are usually an affliction—a necessary evil.

But the orchestras at the Empire are different. It is composed of picked men, and although not large it makes most excellent music.

Credit for the efficiency of this particular orchestra is due to William Furst, the conductor. He is a fine musician, a composer of great promise and he seems to know exactly what selections are suitable during the entire season.

At many of our theatres men give the orchestra as an excuse for going out to refresh between the acts, and the excuse is a good one. At the Empire there is less of this practice than elsewhere and Mr. Furst is responsible for it.

In Hagis at the Fifth Avenue the most conspicuous feature of the set used was a tiled stove, about eight feet high, such as is found in German houses.

The thing was so peculiar and so odd to American eyes that attention wandered frequently from the play to the towering square structure, and those persons that were not wondering what in the house it might be were speculating as to what use would be made of it in the course of the play.

There was an instance of the mistake of seeking to give local color by the use of something that was blare to the majority of the spectators.

In a recent interview Hensch Thom touched upon this subject. He expressed his displeasure with those interpreters of his works that endeavor to give them a "Norwegian" flavor.

"My plays are not written to illustrate Norwegian manners or customs," he said, "and it is a great mistake to try and give them a national color. They are human, and intended to be of universal application."

"When managers below prize upon the reproduction of Norwegian scenes they detract from my work, for outside of Norway such surroundings are strange and divert attention from the text."

George W. Leslie is playing the leading part in *Mrs. Grundy*, Jr., with Frederick Canadian.



## IN THE WIND.

Charles Chatterton, of Henry E. Abbey's staff, left unexpectedly for England last month. No one knew what he was going for, and I understand that Mr. Chatterton was, and is, quite as much in the dark with regard to the object of his trip as is any one else. He is now in London. It is likely he will remain there for several months.

On the train that carried Belle Archer to Scranton, Pa., last week to begin her tour as a star, was a commercial traveler who made himself offensively familiar to Miss Archer. He attempted to sit next to her, and carry on an animated conversation. He was repulsed. Then he left the car, stepped on to the platform, the train swung around a curve, and the drummer was thrown off. When the train was stopped the man's corpse was found on the track.

The Pauline Hall Opera company is not singing The Honeymooners any more. That means that when they come to Harrigan's Theatre on March 5 for the rest of the season they will not have the éclat of a new production. They will probably be heard, first of all, in The Princess of Trebizonde.

Johnstone Bennett writes from Paris about Sarah Bernhardt. She says that now when Bernhardt plays Camille, she performs the last act in bed and dies there.

Englander, composer of The Prince's Consort, is thought by some to be the coming man among composers of light opera. Fairly well defined rumors reach my ears to the effect that he is at work on scores for Lillian Russell, Marie Tempest and Thomas Q. Scarborough. He composed all the music of Sydney Rosenfeld's The Woman King for its production in Newark, immediately after the Rudolph Aronson version at the Casino.

Englander, by the way, has been engaged by Canary and Lederer, as musical director of the Casino for next season. He will alternate with Gustave Kerker.

It is odd that no one has remarked the many points of resemblance in The Maid of Plymouth to Puritania and in Prince Kam to Orpheus and Eurydice and Jupiter.

John Ernest McCann, poet and newspaper man, sent a one-act play to a Boston manager. After reading it the manager returned it and said: "Your play is too good for a one-act play. The public would not stand one of my plays after such a curtain-raiser." Does this mean that, in order to be acceptable, curtain-raisers must be stupid and silly?

Koster and Bial started out with a flourish, to present spectacular ballets. They quickly abandoned the scheme. J. M. Hill announced that Sydney Rosenfeld's The Crust of the Froth of the Fringe of Society would be the first of a series of burlesques at Herrmann's. It was the only production he made. Manager Kraus attempted to inaugurate a season of light opera at the Imperial. He failed. The managers of vaudeville houses are discovering that the public wants straight vaudeville and that only. It will take its light opera at the Casino, the Broadway and the Garden.

William H. Crane is to abandon Cohasset as a summer resort, and will join the actors' colony at New Rochelle. He will have as companions Messrs. Francis Wilson, J. H. Ryley, Charles B. Wells, Mark Smith and hosts of others. Wells and Ryley are among the prominent real estate owners of that town. They have made money by their investments.

Real estate reminds me of J. M. Hill. The fact that he will give a lot of land in Egg Harbor City, New Jersey, to every patron of his continuous performance at Herrmann's Theatre, beginning last week, has been extensively commented on by the press. The Times says that no person with common sense in this vicinity can believe that the offer has worth. Mr. Hill says this statement makes him indignant. He offers to pay the expenses of anyone that visits the place and returns dissatisfied. He adds that he meditates building a villa there for himself this summer, where he may get away from the turmoil of the city and live surrounded by patrons of the continuous performance.

"It is ten times as much trouble to supply plays for a star as for a company," says Charles Frohman. "For instance, take the case of John Drew. I was at his wife's end all last summer and last fall trying to get a successor for The Mashed Ball. I have spent \$5,000 on scenarios of pieces I asked various dramatists to submit to me. Now, that I have got Carleton's The Butterflies, I can have only a brief opportunity to rest, for I must be soon on the lookout for a new play for next season. It is my purpose to present Mr. Drew in a new piece every year.

Richard Harlow, the daisy Queen of Spain in 1892, sends me word that the reports that have been circulated to the effect that he has signed with E. E. Rice for next season, make very newsy reading for him. They are wrong.

Fred C. Whitney tells me that he will sail in a few weeks for England and France to get new operas and vaudevilles for Marie Tempest.

It is a wise composer that knows his own opera. When William Furst went to Baltimore a month or so ago to make some changes in The Honeymooners, he sat through the first act and then he asked Manager McEllen: "What is this?" "Why," replied the indie rubber graduate, "your opera." But it had been mutilated into the semblance of a variety show.

There is a current current that John P. Corday is a pennyworth straits. He is the most honest of all the play-pirates. I recall an incident in connection of his methods. He came to New York last summer to engage people

for his stock company at Washington. He engaged Lillian Andrews to play important parts. Then he borrowed from her \$500. When Miss Andrews and her companion players reached Washington, Corday informed them he had decided to dock all their salaries. Mind you, this was before their season had begun. When the company started in to work salaries became immediately in arrears.

"When will Al Hayman return from Europe?" says Charles Frohman. "I don't know, and I don't think he does. Two years ago when he went abroad he expected to be away a year. He came back in four months. The story that he has given up his theatrical interests is absurd. He has made a special arrangement for me to transact his business for him during his absence; it is the same arrangement he made with me when he went abroad before."

I hear it said that it is absurd for the management of Carnegie Music Hall to attempt to give a complete opera performance of Die Walküre at their house next Tuesday evening. Morris Reno, however, says that the stage is as large as any upon which the late National Opera company gave its elaborate productions of grand opera on tour. So the alarmist has better wait until next week.

PACOLET.

## BLANCHE WALSH DENIES IT.

Last week a report was current in this city that Blanche Walsh, who is playing the leading part in Aristocracy, will leave Charles Frohman's management next season and go touring as a star on her own account. An assertion to this effect, moreover, appeared a few days ago in an Indianapolis paper.

As no one could be found in New York theatricals who could speak authoritatively on this subject, The Mirror sent a telegraphic inquiry to Miss Walsh, at the Alvin Theatre, Pittsburgh, on Saturday afternoon last. To this the following answer was received promptly:

Decidedly incorrect. The report was started by some unknown person, much to my displeasure.

BLANCHE WALSH.

Miss Walsh shows good judgment in leaving the cares of management to others—for the present, at least.

## THIEVES IN A THEATRE.

Frank Young, treasurer of Carl A. Haswain's Silver King company, writes to The Mirror that the dressing-rooms of the Windsor Theatre, Chicago, were ransacked by thieves during the company's engagement there, and many articles stolen. Mr. Young also says: "The lithographer of the Empire Theatre at Chicago during our engagement

## PROFESSIONAL DOINGS.

Grace Sherwood, who recently closed with the Fat Men's Club, is now with Hopkins' Trans-Oceanics, and making a success with specialty and wing dancing.

Frank H. Fey and Emma DeWeale, and W. C. Humphreys and Mamie Bryant, of the Maud Hillman company, were married in Middletown, N. Y., on Feb. 5.

Winthrop G. Snelling, manager of the Maud Hillman company, reports good business at Middletown, N. Y.

Penn. Ill., has a handsome new opera house.

It has come to light that for the past twelve years the Church of the Messiah in Chicago has given a series of amateur dramatic performances in its Sunday school room. The proceeds of these entertainments are devoted to charity. Arabian Nights was recently performed.

The Montgomery, Ala., Theatre has been leased from June next for one year by Sam E. and A. B. Hirschner, who are in the music trade in that place.

Roland Burke Hennessy has written a song for Julius P. Witmark, entitled "When I Was Rocked to Sleep."

Otis Skinner's starring season the season after next will be under the management of Frank Perley and J. J. Buckley.

William Bell, W. H. Crane's valet, confessed to having stolen the envelope containing \$1,815 that was missed from the actor's overcoat pocket one day the week before last, and Tuesday Bell was held for trial in the Tombs police court.

J. T. Day, recently owner of the Driskell Hotel at Austin, Texas, has brought suit against M. B. Curtis and his wife to recover \$2,803.40, which he claims is due him on the purchase of merchandise in the hotel.

Mamie Gilroy, of A. White Flag company, denies the story that she is to be married to John T. Brush, manager of the Cincinnati base-ball club.

Maym Kelso, of Russell's Comedians, has brought suit for divorce against her husband, Edward Elliot Watrous.

Harry E. Willard is said to be making a hit singing "She Has No Papa Now" in Captain Racket.

John Archer has engaged Louise Hamilton to play Chip in A Messenger from Jarvis Section. The piece will go on the road on Thursday.

Frank Young and Edgar Baum, managers of the Craigen-Paulding company, deserve considerable credit for the successful manner in which they have handled that organization during this difficult season. The company was originally to play a season of seven weeks, but it has profitably reached its twenty-fourth week. Messrs. Young and Baum are energetic; they have made many friends through the South, and they are in the theatrical business to stay. They are now preparing for an elaborate revival of the old Southern Dr. bill called The Rajah, which they will sign to play next season.

Edwin Haleska, prior to the Bostonians, who has been suffering from a bronchial affection for some time, will go South for a time for his health, and will be succeeded temporarily in the company by Edgar Temple. Charles Basset has also been engaged to sing tenor roles in the company.

The Assembly Committee on Cities of Albany last Thursday favorably reported the bill to give the Gerry Society \$30,000 annually out of the treasury of the city of New York. It is to be hoped that this scheme to perpetuate and to extend the work of Gerry will not meet with success when the bill comes to a vote before the legislature.

Mabel Eaton is receiving high praise for her acting in La Belle Russe. A leading Detroit critic said of her: "She has personal charm, a commanding presence, mobile features, grace in action and the temperament that is associated with good work in so-called emotional parts."

The managers' charity benefit at the Broadway Theatre last Friday afternoon realized \$3,074.75 for the poor. The benefit was under the direction of Messrs. French, Charles Frohman and Lederer. The programme was of prodigious length and of great variety. The Twelfth Night Club girls sold programmes and flowers in the lobby and netted \$360. They charged only 25 cents for a programme and insisted upon making change—a pleasing innovation. All the volunteers announced appeared, except Sandow and Lillian Russell.

W. A. Whitecar as Victor Staunton in The White Squadron is receiving unqualified approval from the newspapers. He is described as looking the part to perfection and playing it in a manner to win deserved applause. Laura Almosino as Hope Stanton the Quakeress is also commended in emphatic terms for her clever work in this drama.

Charles J. Bell has been engaged to appear in the new play by General Lloyd S. Bryce and Stanislaus Stange that Katharine Clemmons will present at the Fifth Avenue for two weeks after A Lady of Venice has been played a fortnight. The title of the play is Mrs. Pascoe. General Bryce is the editor of the North American Review.

W. F. Blande will manage the stock company that will open at the Arch Street Theatre, Philadelphia, on Feb. 22. George Leacock will play leading business.

The stories that have been circulated regarding Robert Fulford in connection with the preparations that the late Annie Paisley's relatives are making to contest her will, by which all her large property was left to her husband, have created great surprise in the profession. The insinuations seem to be based on the most trivial grounds. Mr. Fulford has not yet been heard from in regard to the matter. He is in England.

Joseph Jefferson was present in New Orleans during the carnival. He is now enjoying a rest at his beautiful plantation in New Iberia.



E. S. WILLARD.

## STEDMAN LIES IN OLD KENTUCKY.

C. T. Dasey, the author of In Old Kentucky, has received a letter regarding his play from Edmund C. Stedman, the poet, of which he may well feel proud. It reads as follows:

Dear Mr. Dasey:—I really passed a most enjoyable evening and shared fully the pleasure with which a crowded house witnessed Friday's performance of In Old Kentucky. Of course that animated play depends somewhat for its well-deserved success upon the skill and truthfulness with which you have utilized the ingrained characteristics and the customs of Kentucky life in the upland and lowland districts. These, too, are set off to the very best advantage by one of the best working casts I have seen in any popular play. But you never let your audience grow tired; your Wadde is quite a little "creation," and your Colonel Sandusky is worthy of Bret Harte—and his impersonation, by the way, the best Southern ever on the boards. He is my dear friend, Colonel Richard Malcolm Johnston, right over again in speech and mellowness, except that my friend is a scholar and a Georgian, and your hero a Kentuckian with all the word implies. As for your plays with all their realism and spectacle, I am for the native rather than the imported article—other things being equal—every time.

With congratulations and renewed thanks, I am, Very sincerely yours,

EDMUND C. STEDMAN.

Mr. Stedman's opinion is valued by Mr. Dasey as the unsolicited utterance of a man whose standards are of the highest and whose reputation as a critic is international. An endorsement so emphatic should go far toward silencing the assertion that In Old Kentucky's great success is due mainly to its sensational climaxes.

there threatened to call The Silver King pickups to Arthur Chambers, of Chicago, unless I accepted the pickups at his count. His count being incorrect, I refused to accept it, and he afterward accepted my count. He claimed that Chambers would pay him more for paper than companies that put the paper out will pay." Chambers quite evidently supplies pirates with paper.

## MR. LEONARD NOT INSANE.

Press dispatches from Denver last week announced that G. Herbert Leonard was insane and had been placed in a lunatic asylum. On Saturday afternoon The Mirror received a telegram from Harry Corson Clarke, of the stock company in that city, which said: "Deny report of Leonard's insanity. His health is improving rapidly. He is playing this week. Particulars have been sent by mail." The denial of the story of Mr. Leonard's insanity will be good news to that popular actor's friends in the profession.

## BROOKLYN STAR FOR SANFORD.

"I have secured the management of another Brooklyn theatre," said Walter Sanford to a Mirror reporter at Niblo's yesterday. "It is the Star. The present manager is John W. Holmes. My regime will begin the middle of August. My policy there will be the same as that I have at Niblo's, standard attractions at popular prices."





### Fifth Avenue.—A Lady of Venice.

Romantic play in five acts. Produced Feb. 12.

Raphael Doria..... Francis Carlyle  
Ugo Spinola..... Maurice Barrymore  
Sforza..... Jacques Kruger  
Nicola Bizzaro..... Clarence H. P. Vior  
D'Estalla..... Richard Ganther  
Villero..... E. T. Gavin  
Grimosido..... D. Harmore  
Laurana..... Jennie Goldthwaite  
Brigitta..... Mrs. Mary E. Barker  
Grecinda..... Leah Belle D'Arcy  
Nina..... Katharine Clemmons

The metropolitan debut of Katharine Clemmons was made quite fortunately at the Fifth Avenue Theatre on Monday night. In spite of most unfavorable weather, an audience good in number gathered to witness the event, and a friendly interest in the young actress grew to formidable demonstrations early in the play and to something like enthusiasm before its close.

A debutante surrounded as Miss Clemmons seems to have been with good circumstances, would not usually make her first appearance in New York in a play of an old romantic period, whose authorship was not disclosed unless she and those nearby interested felt sure that the author's name, if given, would assist the occasion.

The authorship of *A Lady of Venice* is not known, but it is believed to be an old play reworked. The drama has been produced with all the elaboration and elegance that a classic might command upon pretentious productions. And whatever may be the public verdict, the faith of those immediately concerned in this event has been fully proved.

The drama certainly comes from a hand accomplished in blank verse, and from a mind well furnished with knowledge of the histories of Genoa and the other Italian cities that were in the period of the play, practically separate sovereignties, and although the story and incidents may seem extravagantly romantic in these days of the prosaic in drama, they are treated with a poetic grace and fidelity unmistakable.

The writer of *A Lady of Venice*, in short, is—or was—a poet and a scholar. His play, however, is not intensely dramatic. It belongs more to the realm of society than to that of drama.

The daughter of Sforza, a Venetian—Nina—forms an attachment for and marries Raphael Doria, Prince of Genoa. The Doria has a secret enemy in Ugo Spinola, who plots against him, and whose object it is to destroy the Prince and win the Princess. Spinola is assisted by Laurana, a fair Florentine. They lure the Prince and his army away to fight an imaginary foe, and in their absence seize Genoa. The Florentine Prince challenges the Prince of Genoa to meet him in single combat. In her husband's absence, Nina assumes his place, and fights the challenger in full armor and conquers him. Doria is finally lured from Nina by Laurana. Nina, when she discovers his treachery, takes poison. But Doria repents of his wickedness and saves his wife's life by an antidote, and everything ends happily for those who are presumed to deserve happiness, and miserably for the wicked.

Nina Clemmons, as Nina, gives the character at first a girlish ingenuousness quite charming, and in the stronger opportunities as the story develops she shows promise of dramatic strength hereafter. She makes a handsome appearance at all times, and is unusually graceful. Her voice is not yet fully under that command that gives distinctiveness at all times, but it has all necessary possibilities. In short, Miss Clemmons' success is shown by the fact that she won and held the audience.

Francis Carlyle gave to the part of Doria an almost sinister strength, perhaps in keeping with the character as it is drawn. Maurice Barrymore was effective as Spinola. And both of these actors were very picturesque in the costumes of the ancient period of the play. Jacques Kruger was a fit Sforza, and the other male parts were generally in good hands.

Jennie Goldthwaite was a handsome and dramatic Laurana, Mrs. Barker was clever as the nurse to Nina, and the other women in the cast, as well as all of the supernumerary figures, added to a notable series of pictures that were presented handsomely in all respects.

The costuming was very rich and diversified, and the scenery unusually fine. In fact every pictorial and accessory detail has been thoughtfully and carefully provided.

### Abbey's.—Time and L'Enfant Prodiges.

Time—what visions of graceful dancing, of bubbling, light-hearted song; of playful, spontaneous, infectious laughter; of gay, poignant expressions, and sprightly, mischievous pranks that name recalls! To most of us the memory was already beginning to dim.

It is about six years since Theo sang for us last, and six years means a great deal in the career of the opera-bouffe artiste. What changes those years have made in the dainty French actress must have been the first thought in the minds of the audience that assembled to greet her at Abbey's on Monday night. The audience was not large—due no doubt to the stormy weather—but it was unusually cordial.

That Theo has lost nothing in the affections of her many admirers was clearly enough demonstrated, and that she has lost nothing in figure was also apparent. There

has been a distinct gain in the latter—a gain that is no improvement.

Vocally Theo was not her old self, perhaps owing to first-night fatality. But, withal, the same old charm was there, and the little one-act opera bouffe, written expressly for her by Boucheron (author of *Miss Helyett*) gave her favorable opportunities to display herself. It is entitled *L'Enfant* and is a rather slim affair both musically and dramatically, but the music is pretty and tuneful, while as for the acting—well, Theo was there, and that was enough for most of those present.

Of course, all this was only a pendant to the main piece of the evening, the pantomime *L'Enfant Prodiges*. This charming piece has, however, been seen here before, and thoroughly and favorably noticed. It is sufficient to say that it is as delightful as ever. The young man who did not attend the pantomime on its last presentation on the score that he "did not understand French" may have learned by this time that that need be no detriment to his enjoyment. It is to be hoped so far, if not, he will miss one of the treats of the stage.

It is not only a clever pantomime but a wonderful illustration of the expressive power of music. It is the poetry of action, set to music.

### Broadway.—The Ogalallas.

Romantic Indian opera in three acts. Music by Henry Waller. Story by Young E. Allison.

Captain Deadshot..... Edgar Temple  
War Cloud..... W. H. MacDonald  
Gen. Theophilus Andover..... Henry Clay Barnabee  
Cardenas..... Eugene Cowles  
Gen. Meriden..... W. A. Howland  
Edith..... Bertha Walzinger  
Winnetoa..... Jessie Bartlett Davis  
Mrs. Diana Scarborough..... Josephine Bartlett  
Kate..... Lillian Hawthorne  
Cosita..... Lola Hawthorne

The Bostonians produced the *Ogalallas* for the first time in New York at the Broadway Theatre last evening. The opera was well received, and many of the numbers were encored.

In the first act a party of American girls in charge of General Theophilus Andover are crossing the prairies. The girls are gathering flowers, while the General is making love to a Mrs. Diana Scarborough, a typical widow, when they are suddenly surrounded by the *Ogalallas*, headed by their chief, War Cloud, and the whole party are made captives, together with Captain Deadshot who has vainly tried to come to their rescue.

In the second act we find that Captain Deadshot, War Cloud, and Cardenas, a Mexican bandit, are all in love with one of the captured girls, Edith Meriden, daughter of the commander of Fort Columbia. This brings about a duel with knives between Captain Deadshot and Cardenas, and War Cloud, respecting the bravery of Deadshot, comes to his assistance. Cardenas, with the expectation of receiving a liberal ransom, saves Deadshot and General Andover from being burned at the stake.

In the last act troops arrive from the fort and rescue the entire party. Edith decides to cast her matrimonial lot with Captain Deadshot, and the chorus and principals burst forth in vocal rejoicing.

While the story is by no means a remarkable literary or dramatic effort, at least it avoids the beaten tracks of the ordinary libretto of theatrical commerce, and the comely element is at times decidedly amusing.

Henry Waller, the composer, has supplied a creditable score. Some of the melodies are very charming, and the *Ogalallas* song at the end of the first act was awarded a double encore. The orchestration is at times so odd that the principals seemed to have great difficulty to keep the time and sing in time. Taken as a whole, however, the opera shows that Mr. Waller is a gifted musician, and deserves every encouragement to continue his career as an operatic composer.

The cast was in keeping with the reputation the Bostonians have attained for artistic work. Bertha Walzinger made a hit as Edith. Her singing is most artistic, and she possesses a soprano voice of a delightful bell-like quality.

W. H. MacDonald as War Cloud, Henry Clay Barnabee as General Andover, Eugene Cowles as Cardenas, acted and sang with customary efficiency. Edgar Temple was also well received as Captain Deadshot.

Jessie Bartlett Davis gave a capital character sketch of Winnetoa, an Indian girl. Her solo in the second act and her vocal numbers throughout were delightfully rendered. Josephine Bartlett proved amusing and vocally competent as Mrs. Diana Scarborough.

The chorus and other members of the cast contributed to the general smoothness of the performance. The scenic features were picturesque and the costumes were also much admired.

### Jacob's.—O'Dowd's Neighbors.

That roaring farce, *O'Dowd's Neighbors*, with its many complications presented by a capable company, attracted a good-sized audience at Jacob's on Monday night.

Mark Murray, still the dominating merry-maker, and his impersonation of the unfortunate Dionysius Caesar O'Dowd is immensely funny.

The company, a box-office winner, is strengthened by the addition of Mike Kelly, the popular idol of the baseball world. Sam J. Ryan appears in the role originated by him, Marcus Anthony McNab, and plays the part well.

Lottie Medley Mack is a winning and sprightly Kitty, her songs and dances gaining many encores. Of the others deserving special mention are Joe Roberts as Algernon Clinch, Lydia Pierce as Belinda, Beatrice Goldie as Widow Reilly, and Phil Mack as Birdie Duffy.

### Grand.—Monte Carlo.

Primrose and West have termed Monte Carlo a farcical absurdity. It is a collection

of minstrel's gags, soubrette's songs, and familiar bits of comic business.

Act first takes place in a doctor's office where fat people are made lean and thin persons are made fat. The physical changes of the patients are the means of provoking great laughter. The second act introduces the minstrel features. Act three represents the Casino. Here Annie Suits and George Wilson are seen to special advantage.

Some of the dances are novel and the music is well sung.

Marie Louise Clayton, a pretty girl with fetching mannerisms, is the leading lady. John and James Gorman pleased the audience on Monday.

### Imperial.—Vaudeville.

Straight vaudeville has proved to be so popular at the Imperial that Manager Kraus will continue it indefinitely. He presents a strong bill this week. It is headed by Kara and Kokin, two very clever jugglers, and includes other able performers in the Gregory trio of instrumentalists; Lyle Kavanaugh, in songs and changes; the Irvings, comedians and sketch artists; Ada Melrose, soubrette, in songs and dances; James Kelly, the character and dialect singer and comedian; George Graham, in a monologue; Carrie Tuttle, comedienne; and serio-comic vocalist; Monroe and Mack, the three Continents, the Schrode Brothers, and others.

### Tony Pastor's.—Vaudeville.

Tony Pastor's bill this week is an attractive one. It is headed by Edward Lawrence and Nina Harrington in *A Rubie's Rehearsal*, in which is introduced an imitation of the Bowery players. The duettists, St. Maur and Gardner, sing pleasingly; Cain and Orndorf appear in a funny team act; John and Nellie McCarthy sing parodies; the Musical Dale introduces his taking special y; William O'Brien performs graceful acrobatic feats, the Quigley Brothers make fun in white and black faces; the Ryders introduce a clever act; Joe Lewis gives a handwalking and leaping exhibition; and Wally Helsob and sister give an English dance in top boots.

### People's.—Paul Kaurar.

Mackaye's romantic drama, *Paul Kaurar*, was presented at the People's last evening. The stirring scenes of the play were well received by the good-sized audience.

The piece is staged in a most elaborate manner, the mob in the first act making a particularly fine picture.

The acting of Jason Gordon in the title role was most effective, and Esther Lyons made a pleasing heroine. The rest of the cast includes Aubrey Mittenenthal, who played the villain, Frank E. Jamison, E. R. Spencer, and Lizzie Conway.

### Koster and Bial's.—Vaudeville.

Armand D'Arcy, the chanteuse Parisienne, from the Folies Bergeres, was to have made her debut in America at Koster and Bial's on Monday night, but she had a severe cold, and so her first appearance here has been postponed until next week.

Sandow, Mario and Dunham, O'Brien and Redding, Georgie Parker, Alcide Capitaine, and Uthan, the armless man, were salient features of a strong programme last night.

### Niblo's.—The Pulse of New York.

Carrie Sweeney was the star at Niblo's last evening in the realistic melodrama, *The Pulse of New York*. The character of the heroine gives Miss Sweeney opportunity to assume six disguises. The many exciting scenes were enthusiastically received, and as the supporting company is capable the play will doubtless fill out its time at this house successfully.

### At Other Houses.

Pinero's play in three acts, *The Amazons*, will be played at the Lyceum next Monday evening in connection with Tom Taylor's one-act drama, *A Wolf in Sheep's Clothing*, thus enabling Daniel Frohman to bring forward all the members of the Lyceum company. Our Country Cousins comes off, and the new bill is intended to fill in the Lenten season. The novelty of *The Amazons* consists in the appearance of all the women in the cast in male hunting, riding and fishing costumes.

Darkest Russia continues prosperously at the Fourteenth Street. Next week, *The Land of the Midnight Sun*.

Donnelly and Girard may be seen this week and next at the Park in *The Rain-makers*.

A good specialty bill draws at Herrmann's. At the Garden, 1492 continues its merry course.

This is the last week of Crane in *The Senator at the Star*.

Sowing the Wind steadily draws good audiences at the Empire.

The Woolen Stocking will be revived at Harrigan's next Monday night, and therefore *The Leather Patch* may be seen for this week only.

A new edition of *Charley's Aunt* is in preparation at the Standard.

That John Drew is a great favorite, and that *The Butterflies* has won popular approval, is shown at Palmer's nightly.

Peter Dailey and his associates are still popular in *A Country Sport* at the Bijou.

### THE BROOKLYN THEATRE.

#### Bijou.—A Man Among Men.

Under the direction of Augustus Pitou, *A Man Among Men*, by William C. Hudson, was given its initial performance at the Bijou last night. A well-filled house greeted the play cordially, and a good cast shared in the general appreciation. The scene of the play is the Saranac Lake, and a mine disaster, a strike, love as a barrier to the foreclos-

ing of a mortgage, and general happiness at the end outline the story. The cast includes William Harcourt, Charles Nevins, Theodore Babcock, Ernest Elton, Fred M. Lee, Frank Kemble, Erroll Dunbar, Harry Meredith, Adele Belgarde, Aurelia Bingham, Mary Davenport, and Gertrude Dawes. Next week, *Siberia*.

#### Amphion.—The Isle of Champagne.

Thomas Q. Seabrooke should be pleased with the reception accorded him in the *Isle of Champagne* last night at the Amphion. The production is very much in advance of that of last season.

As to the bibulous King Pommery Second Mr. Seabrooke was imitatively funny. Elvia Crox and Marie Day were well received.

Two hundred members of Pro Patria Lodge, O. O. F. T., attended the performance.

#### Columbia.—The Princess Nicotine.

Lillian Russell in *The Princess Nicotine* drew a crowded house last night to the Columbia. The opera was finely staged and the star and her excellent supporting company were cordially received. But one matinee, on Saturday, is announced. Jennie Yeamans in *Jane* next week.

#### Park.—A Temperance Town.

George Richards, Caroline Nischel, Eugene Canfield and the original company reappeared at the Park in *A Temperance Town* last evening. Nat C. Goodwin in *A Gilded Fool* next week.

#### Grand Opera House.—The Stowaway.

The *Stowaway* opened a week's engagement at the Grand Opera House last evening. The Country Circus next week.

#### Empire.—Davy Crockett.

Davy Crockett, in which Frank Mayo appears as the famous pioneer of that name, played to a large house Monday evening. The star's acting was greatly enjoyed.

#### SALVINI'S SOUTHERN TOUR.

Alexander Salvini opened his Southern tour last night at the Grand Opera House, Baltimore. He will proceed almost direct to New Orleans, where he will play an engagement of two weeks, and where it is likely he will present a new play.

It has been two years since Salvini has been South, and his engagements are being anticipated with no little pleasure. As his time is limited, he will be seen in but a few of the principal cities. After Baltimore they will include Norfolk, Richmond, Knoxville, Chattanooga, Atlanta, Mobile, New Orleans, Memphis, Nashville, Louisville, and St. Louis.

Salvini's repertoire will include *The Three Guardsmen*, *Ruy Blas*, *Don Cesar de Bazan*, and *Zamir*. Manager Wilkison has made arrangements to take along the entire production for each of these plays, and they will be put on precisely as they were during the engagement at the Star Theatre in this city. The last time Salvini was seen in the South he carried no scenery whatever. For this tour three cars will be required for scenery, baggage and properties. Much of the tour will be made with a special train.

#### A PROSPEROUS THEATRE.

The Columbia Theatre, Boston, owned and managed by Rich and Harris and Charles Frohman, is not only the handsomest and best appointed theatre in New England, but one of the most prosperous in the country. Men and Women, Mr. Wilkinson's Widows, Jane, *The Lost Paradise*, *The Girl I Left Behind Me*, and *Charley's Aunt* have all played there to big receipts. Edward Harrigan's company will follow *Charley's Aunt* at the Columbia, and will in turn be followed by *The Prodigal Daughter*.

#### ANOTHER DISCOVERED.

The Pinkerton detective agency, employed by Charles Frohman, has found that the "G. G. G. Comedy company" is pirating *Jane* under the title of *The Fair Conspirator*.

#### REFLECTIONS.

Herrmann astonished an audience in the Davidson Theatre, Milwaukee, last Saturday, by taking \$25 in bills out of a silk hat, transforming them into tickets to a Press Club entertainment, and distributing them among the women of his audience with his compliments.

Harry Leighton, last season leading man in Killarney, now heads the Queen's stock company, which is playing a six weeks' engagement in St. John's, Newfoundland, where he has made a great hit. He is called by the critics the most versatile actor who has visited St. John's.

Eleanor Barry has been secured by George Learock and W. F. Blande to head their new stock company at the Arch Street Theatre, Philadelphia. In consequence her starring tour, arranged with Clarence E. Holt and William Riley Hatch, will be delayed a short time.

Ed. J. Fenton, local manager for the City Hall, Brattleboro, Vt., has Easter Monday, March 26, open to a good attraction.

Colonel J. F. Milliken, who was formerly district attorney of Blair County, Pa., will retire from the business of dramatic agent on March 1, and will resume the practice of law. At a meeting of the Professional Performers' Equity League, the new organization of the leading members of the variety stage, he was unanimously elected attorney for the League.

Harry Hilton, tenor, will sail for Europe on May 19 to take a special course at the Leipzig Conservatory. He will return about Sept. 1 and intends next season to make a specialty of German ballad and folk songs.



# STILL ROLLING UP.

The Mirror Actors' Relief Fund  
Nearly \$8,000.

BUT THE COMMITTEE NEED \$3,000 MORE.

J. M. C. H. Vale's Newest Devil's Auction Co.	\$5.00
Charles H. Vale	25.00
James E. Ryth	5.00
James H. Becker	5.00
George P. Michener	1.00
W. H. Lorella	2.50
Carl Martens	2.00
Gus. Bruno, Jr.	1.00
Thomas H. Plumer	1.00
William Froebel	1.00
Harry Toner	1.00
Edward Smith	1.00
William Ruge	1.00
A. J. Overbeck	1.00
Will. Young	1.00
W. K. Moore	50
Harry Coolidge	1.00
Mai Estelle	5.00
Josie Sisson	1.00
Anna Moore	1.00
Maudie King	1.00
Mildred Holden	2.50
Concettina Chittien	2.00
Adelle Amore	5.00
Little Miss Columbia and Mother	1.00
Maudie Wagner	50
Laura Zeitel	1.00
Julia Froebel	50
Minnie Shurtz	1.00
Lucia Curdie	50
Alice Nolan	50
Annie F. Courtney	50
Fanny Rungoe	50
Violet Rungoe	50
Annie Hilton	50
Harwell Sisters	1.00
M. E. Overbeck	50.00
Land of the Midnight Sun Co.	50.00
Darkest Russia Co.	5.00
M. J. Jordan	5.00
Daniel Giffether	5.00
Harry Hawk	5.00
Mme. Carina Jordan	5.00
Charles Dade	3.00
G. W. Lynch	2.00
Cash	1.00
Jack Hirsch	1.00
H. T. Ramsey, Springfield, O.	10.00
P. Gelly, Philadelphia	2.00
Mr. and Mrs. Wilson Day	1.00
Harro R. Castle	2.00
Mr. and Mrs. Frank Busman	10.00
Mr. and Mrs. D. H. Harkins	10.00
Total	186.50
Previously acknowledged	5,000.21
<b>Grand Total</b>	<b>\$5,186.71</b>

The grand total of the subscriptions to the Actors' Relief Fund is eminently satisfactory.

In a few weeks they have almost reached the splendid amount of six thousand dollars. It is a record unprecedented in the history of theatrical subscriptions; but, of course, the occasion is unprecedented, also, and the generosity and sympathy of the profession were never appealed to by a more moving cause.

This week's list shows a considerable falling off in the average of returns. The total for the week ending yesterday was \$186.50.

In order to form a definite idea of the work already accomplished by the Actors' Relief Committee, and to ascertain the present condition of the Fund and the needs of the immediate future, the Editor of *The Mirror* addressed an inquiry to Louis Aldrich, chairman of the Committee, whose work in connection with the administering of relief has been indefatigable from the very beginning of the work.

Following is the text of Chairman Aldrich's answer, received last evening:

THE ACTORS' FUND OF AMERICA,  
WEST TWENTY-EGHTEH STREET,  
NEW YORK, Feb. 25, 1899.

To the Editor of the *Dramatic Mirror*:  
Sir:—In reply to your favor of Feb. 8, asking that as Chairman of the Actors' Relief Committee, I should kindly give you some positive declaration as to how much money would be needed to carry on its charitable work from its beginning on Jan. 1, until the time of its designated ending, April 1, I would state that I can only judge of our future needs, by what we have done in the past.

At close of our session, of Feb. 8, this day, I have carefully gone over the books, and find that during the five weeks we have been in existence, there have been 267 professionals assisted. Among them many heads of families, a number of whom we have deemed it necessary should have repeated help.

In these five weeks there has been an outlay of \$4,065.75, of which over 90 per cent has been given in aid and kindness to those who have been most unfortunate during this unparalleled prostration of the business and amusement industries of the country. That makes an average outlay of \$733.45 per week.

On April 1, when the Actors' Relief Committee is to adjourn *sine die*, there will be just twelve weeks of this work done, which, at the rate of \$733.45 per week, means that we will need just \$8,792.60, in order to carry it out in the same manner and spirit as in your letter you so highly praise.

Therefore, I should ask that the subscription, which the kind-hearted of our profession have been so nobly responding to, should be continued, until the gross amount reaches, say, \$9,000, which sum I deem would be amply sufficient to meet all deserving calls upon the Actors' Relief Committee.

I beg to remind you, as well as the generous donors, that any balance in the hands of the Treasurer of this Committee on April 1, when we shall end our labors will be, by resolution already approved, turned over to the Treasurer of the Actors' Fund, not for the general assets, but to be kept as a separate Relief Fund, until exhausted, at the disposal of the Executive Committee of the Actors' Fund, at each regular meeting, for the assistance of destitute actors and actresses, who, though worthy, do not come exactly within the regular charitable purposes of the Actors' Fund.

Knowing this, I feel sure that those of our calling, who have been profitably at work this season, but have not yet responded to your appeal, will now gladly come forward and speedily swell up the generous sum of money, that has been already acknowledged through your columns, until it reaches \$9,000, which I can now officially inform you, is about the sum that will be needed.

I know my big-hearted profession well enough to feel sure, that could they see and know the great good they have already done in this matter, that there would be no trouble in raising more than double the amount of money herein indicated if the Actors' Relief Committee thought it could be needed.

Very truly yours,  
LOUIS ALDRICH,  
Chairman.

Mr. Aldrich's letter will show the profes-

sion just how matters stand at the present time. Although the response has been most liberal, the sum raised is not sufficient.

Nine thousand dollars is estimated to be the amount required to carry on the work until the term ends for which the Committee was created. That means that there is a little more than \$3,100 to be collected during the next seven weeks, or \$442 a week.

Will the profession contribute the balance needed?

We believe that they will. We believe that it is only necessary to state the case to stimulate another large influx of contributions.

It is a great work and a great responsibility that has been undertaken. The money so spontaneously given by actors for the relief of their suffering brethren is being disbursed in the most far-reaching and systematic manner.

The *Mirror* is sure that this work will be carried to completion.

One thousand dollars is a large sum for a comparatively small class of workers to raise for charitable distribution, but in five weeks two-thirds of that amount has been contributed, and there are seven weeks left in which to raise the remainder.

We hope that every actor who has not given aid who can afford to give will contribute without delay according to his means, remembering that every subscription—no matter how small—helps materially in reaching the desired result.

And we hope, too, that theatre managers will answer *The Mirror's* appeal. Several have helped most generously thus far, but they represent in numbers but a small fraction of the guild.

We urge upon all connected with the profession to help and to help quickly.

## The Week's Progress.

The first contribution of the week was "J. M." who handed in \$5.

The liberal donation of Charles H. Vale's Newest Devil's Auction company arrived next. Thirty-six names were appended to the subscription list, which footed up \$77.50.

The Land of the Midnight Sun company sent \$50 from Cincinnati, through H. A. D'Arcy. The names of the contributors were Edwin Barbour, William Hargrout, Ada Lytton, Ciptie Palmoni, William Bittner, Logan Paul, Frank Markowe, Ella Bittner, Barry O'Neal, Katie Gilbert, May Wheeler, Lawrence Barbour, Albert M. Potter, David Levy, Frank Hathaway, and H. A. D'Arcy.

Several members of the Darkest Russia company contributed individually to the Fund earlier, but last week Stage Manager G. W. Lynch brought in \$27, the subscription of the rest of the company. Their names appear in this week's list.

Jack Hirsch, en route to New Orleans, stopped off at St. Augustine, Fla., and bought *The Mirror*. He read about the Fund, and at once forwarded a contribution.

H. T. Ramsey, *Mirror* correspondent at Springfield, O., sends \$1 for the cause, and urges his brother correspondents to contribute. "I hope all correspondents will take advantage of this opportunity to help those from whom they have derived great pleasure," says Mr. Ramsey.

P. Gelly, proprietor of the well-known Gelly's Apartment House, where many professionals put up when in Philadelphia, sent his cheque for \$10 last week.

Members of the Melville company sent \$5 and Frank Busman wrote: "This is to help along the good work. God speed our needy brethren on their way to brighter prospects!"

Mr. and Mrs. D. H. Harkins yesterday sent \$10 as their contribution.

Carl A. Haswin calls attention to the misprint of one of the names in the list of contributors of The Silver King company. Little Mabel Young was credited with a contribution of \$1. The name should have read, Little Mabel Walsh.

## The Work of Relief.

The distribution of relief money to deserving applicants has reached a large amount, although the committee have endeavored to do their duty with judicious economy. They have made a rule not to pay any back debts of applicants, but to provide mainly for their actual needs—food, shelter, clothing and coal. There are of course exceptions to this rule. If the payment of a month's back rent will enable the applicant to keep a roof over his head, the committee see that the amount is paid.

At last Thursday's meeting an applicant convinced the committee that he could go to work if he could recover his trunk containing all the wigs and costumes he used for a variety sketch. The trunk was held for board in a Connecticut town, where he had been stranded with an unsuccessful company. A member of the committee undertook to recover the trunk.

Another instance was that of an actress who, finding it impossible to secure permanent employment this season, had been offered the opportunity to do the laundry work for the management and employees of a large theatre in this vicinity. She was granted the requisite amount to recover certain articles of furniture which were held for storage money, and without which she could not do the work. Her desire to do any work that was honorable was particularly creditable, as she had a mother and children to provide for.

A young woman who had lost her chance of employment on the stage this season as she had to nurse her sister through a severe illness, was given a ticket to Norfolk, Va., where she had relatives who were willing to provide for her until she secured an engagement.

Meal tickets were still the most popular form of relief, and no one with the slightest claim on the profession within the province of the present fund was refused this practical and economical method of obtaining food.

Many applicants without a roof over their heads were glad to avail themselves of the opportunity to secure a room at a certain hotel where actors endorsed by the committee can obtain lodgings at a very low rate.

A venerable chorus singer who declared that his occupation was almost gone was given money enough to keep the wolf from the door until his two daughters, who supported him, could secure engagements.

While applicants are treated with the utmost courtesy and consideration, the committee insist on some sort of reference when the applicant is entirely unknown to them. Experience has proved that this is the only way to avoid imposition from persons who are not members of the dramatic profession. If applicants will only bring a line from their manager or agent, or anybody likely to be known to some member of the committee they will save themselves the necessity of being asked to return with a reference at the next meeting.

The snow storm did not diminish the number of applicants at yesterday's meeting of the Relief Committee. There were a number of distressing cases that received immediate attention and effective relief.

An orchestral leader, who was so ill that he could hardly walk, was put in a cab and sent to a hospital, where the Actors' Fund will care for him until he recovers, as his case does not come within the province of the Relief Committee.

An English actress who was suffering from rheumatism, which she had contracted in a hall bed-room, because she was unable to pay for fuel, was given money enough to secure an adjoining room containing a stove. She had been living on tea and bread, and the committee added sufficient money to enable her to procure three square meals a day as the most likely way to drive away her rheumatic trouble.

Another English actress had just signed to play a good engagement, but did not know how to live until she went to work. She was given the wherewithal to keep body and soul together for several weeks.

A young variety actor was sent home to Baltimore, where he claimed to have friends who would stand by him through thick and thin.

Among those assisted were a number of chorus singers, who seem to find it particularly discouraging to get engagements this season. A gratifying episode was that of an actor who came to thank the Relief Committee for what they had done for him, and inform them that he had secured a good engagement. He said if it had not been for the aid extended him at his time of need he might have died of starvation. It is just such a possibility in other cases that prompts the Committee to offer applicants a meal ticket before anything else, as their pride might keep them from confessing that they were hungry.

It is now apparent that there are so many applicants who ought and subtly to be relieved that the present Fund will not be sufficient to relieve all the cases that come before the Committee. Those who can afford to give anything toward swelling the Fund should not delay in forwarding their donations. They can rest assured that every dollar will be spent in helping some brother or sister professional in distress.

## THE LEAGUE'S ELECTION.

The Professional Woman's League met at Hardman Hall on Monday afternoon. Their object was to elect officers for the forthcoming year.

In spite of the heavy snowstorm, 145 members were present. The session lasted from 1:30 to 4:30 p. m. Mrs. A. M. Palmer was in the chair.

Mrs. Palmer was re-elected president by acclamation. Aunt Louisa Eldridge, Lotta Crabtree, Mrs. Barney Williams, Kate Field, Mrs. J. C. Croly, Mrs. Frank Leslie, and Jessie Bartlett Davis were re-elected, and Mrs. C. A. Doremus and Mrs. Alice Maddock were elected vice presidents.

The executive committee now consists of Mrs. Sydney Rosenfeld, chairman; Mrs. Robert Mantell, Ada Crisp Marsh, Mary Shaw, Dr. Cordelia Williams, Mrs. Kate M. Bostwick, Maud Banks, Grace Addison, and Mrs. Rachel Macanley.

Mrs. Macanley was formerly chairman of the executive committee, but she declared that she was unable to continue the responsibility, and Mrs. Rosenfeld accepted it only after Mrs. Macanley had promised to remain on the committee.

The recording secretaries are Viola Whitcomb and Sarah A. Palmer. Mrs. Edwin Knowles was re-elected treasurer. The auditor is Cynthia Mestayer.

The following were elected chairmen: On ways and means, Mrs. E. L. Fernandez; on literature, Bertha Welby; on music, Vira Rial; on the press, the executive committee; on supplies, Mrs. J. Alexander Brown and Mrs. Sol Smith; on the drama, Madame Janatschek; on books, Alice Brown; on languages, Madame H. S. Carrade; on fencing, Hattie Nefflen; on physical culture, Mrs. C. B. Bishop; on receptions, Mrs. Bolton; on costumes, Mrs. Carrie Latt and Mrs. Lion Lestina; on dancing, Kate Mayhew; on visiting the sick, Aunt Louisa Eldridge.

## MR. FULFORD HERE.

Robert Fulford arrived here on Saturday by the *New York*. He went directly to his old home, the Westminster Hotel. He was besieged by reporters yesterday, but he denied himself to all interviewers. He has come to New York to look after his business interests, and perhaps to defend the suit that probably will be brought by his wife's relatives to set aside her will.

## THE ACTORS' RELIEF COMMITTEE.

Applications for aid should be made on Monday and Thursday of each week, between the hours of 4 and 6 p. m.

A Subcommittee of three will always be in attendance in Room 19, Actors' Fund building, 12 West Twenty-eighth Street, at the time named.

In proper and worthy cases the aid will be extended immediately and without the least publicity.

Under the rule adopted this aid is for all suffering and destitute persons who have made their living by acting, singing, dancing or performing upon the stage at any time since July 1, 1891.

All subscriptions should be sent to *The Dramatic Mirror*, 142 Broadway, which will acknowledge them, such acknowledgment to be regarded as a receipt.

*The Dramatic Mirror* will pay over all moneys received to Mr. Edwin Knowles, Treasurer of the Actors' Relief Committee.

After Monday, April 2, the residue of these moneys (if any) in the hands of the Actors' Relief Committee will revert to the Actors' Fund, to be distributed thereafter in worthy cases of destitution that do not come under the regular rules of the Fund.

LOUIS ALDRICH, Chairman.

## MATTERS OF FACT.

From the present outlook, the new Academy at Milwaukee will be a success. Manager Rodriguez has already secured some excellent attractions that have never played in that city. He is holding the opening week, Aug. 26, and State Fair week, Sept. 16, for first class attractions. Managers desiring to book those weeks would do well to write or wire Mr. Rodriguez at once. The house will be in the hands of live people, who feel the necessity of giving Milwaukeeans a comfortable, clean house, and good attractions at popular prices.

J. H. Haverly's new theatre, the *Peoples*, in Chicago, will, according to announcement, have "people's attractions and people's prices." All seats on the first floor will be fifty cents, and the other parts of the house will be graded down to a minimum of ten cents. A system of advance coupon tickets will also be adopted.

The New People's Theatre at Minneapolis, Minn., will be opened the first week in March. It is being built at a cost of \$150,000 and will seat 2,200. W. E. Sterling, the manager, wishes to hear from stars and leading people who are at liberty to fill engagements ranging from two to six weeks.

Gertrude Stanwood, who was thrown out of an engagement through the closing of the Southern Dr. Bill company, has joined the Eastern Dr. Bill company.

Lynn Welcher played James T. Kelly's role in McFee of Dublin during Mr. Kelly's recent illness. He played the part in Philadelphia, Boston and Providence to the satisfaction of the public and management.

Fanny Temple, who played Mrs. Holman in the Southern Dr. Bill company, is in the city, and will sign to play leads.

Marie Valeska, prima donna, is at liberty for opera and concert engagements. She may be addressed in care of this office.

Klaw and Erlanger are doing the booking of the New Frothingham Theatre, Scranton, Pa., which will open on March 26. It is claimed to be the finest theatre in Pennsylvania, with the exception of the Alvan, of Pittsburgh. The Frothingham has a stage measuring 45 by 66, will seat 1,600 people, and has twenty-one hand-somely-furnished dressing-rooms. A number of the best attractions have already booked for 1894 and 1895, and nothing not strictly first-class need apply.

The Bollman-Drumbellier Music company, of 1111 Olive Street, St. Louis, Mo., will send the songs, "You Can't Play in Our Yard Any More," by Petrie, and "He Broke Her Heart," by Maxwell, which are being sung with great success by Arthur Earle, of The Vendetta company, free to professionals sending programme.

Frances Grey, the whirlwind dancer of the Two Johns company, paid a visit to Detroit recently to have one of her toes amputated. She will join the company again at Evansville, Ind. During her absence Mattie Aubrey took her part, giving general satisfaction.

Goldsmith's make-up boxes are now ready and sold by him at fifty cents. As this is the cost price, only one box will be sent to each professional.

"Business," owning property in St. Louis valued at \$60,000, will invest an additional \$30,000 in building a theatre if he can be put in communication with the right parties. For particulars address him at 915 North Sixth Street, St. Louis, Mo.

W. H. Chisholm, manager for Dorothy Daffron, serpentine dancer, who will appear in a number of new and original dances, requiring novel light effects, will book Miss Daffron for first-class amusement places, or will accept engagements with combinations desirous of strengthening their attraction for a week or two. Miss Daffron carries her own mechanical devices.

The theatre site of the late O'Neill's Grand Opera House, Charleston, S. C., is for sale, including the walls which are still standing. Apply to T. Pinckney Lowndes, 11 Broad Street, Charleston.

In another column Wemyss Henderson announces some desirable time as being open at the Duquesne Theatre, Pittsburgh and the Chicago Opera House, Chicago. Mr. Henderson makes his headquarters 1150 Broadway.

C. B. Jefferson, Klaw and Erlanger, having secured the exclusive rights to the production of Palmer Cox's Brownies, warn all managers against presenting or having said work presented at their theatres. Any infringement of any kind will be prosecuted by them to the fullest extent of the law.



## DETROIT.

**PROVIDENCE**

A sacred concert was given for the benefit of St. Joseph's Home, at Keith's Opera House, on Sunday night, 4, under the direction of Professor Juncy.

**ATLANTA**

**JERSEY CITY.**

Hugh Mack, of the Evans and Hovey co., sprained his ankle so badly that he was unable to play Wednesday matinee, but hobbled through the part of night in good shape. Owing to the illness of Minnie French, the part of Innocent Kid in The Parlor Match was taken by Jessie Harrison. It had not been so announced, no one could tell

## NEW ORLEANS

**LOUISVILLE**

The Grand Opera House property, including the lot and debris of the fire, will be sold at auction March 2.

**KANSAS CITY.**

At the  
Fifteenth Street Theatre, Gus William  
An April Fool 4-7. J. E. Ringwalt.

**ST. PAUL**

that was given in this city. The Spider and Fly co. appeared 4-7. We are having a run of plays at the Boyd, and the people at the Fifteenth Street Theatre. Gus Williams in April Pool 4-7. J. E. Johnson.

## ONAFIA

At the  
Fifteenth Street Theatre, Gus William  
An April Fool 4-7. J. E. Ringwalt.



**In Mariani**  
**STRENGTHENS**  
**BODY AND BRAIN.**







know, unless it is that the theatre will be in the hands of the decorators and scenic artists.

### OREGON.

**PORTLAND.**—MAQUON GRAND (S. H. Friedman, manager): Dark Jan. 24.—COMBAY'S NEW THEATRE (John P. Corby, manager): The Geneva Cross was presented by Essie and Minnie Pittell and co. Jan. 24.—THE PORTLAND LODGE OF ELKS No. 122 received the finest preserved specimen of a bull elk that has ever been seen in this coast. At the suggestion of Dan Sully, recently, it was purchased by the lodge from Fred Edwards, of Tacoma. It is understood a fancy price was paid for it. The elk stands 4 feet 1 inch at shoulders, 5 feet at hips, 6 feet 5 inches to tip of head, 9 feet to tip of its antlers, 7 feet from tip of nose to tail, 6 feet from breast to tail, 5 feet 6 inches circumference of body, antlers 51 inches in length, each spread of 4 feet 8 inches, and with 12 points. The color of its hair on mane and under leg is black, shading to brown along the belly. The lodge is congratulating itself on having secured this valuable addition to its hall ornaments. Colonel R. W. Mitchell, a well-known elk of Portland, and a writer of some note, has been selected by the lodge to write an ode on the elk. Those who know the lodge's ability expect a poetic gem. Albert Bremer and wife (dattie Ross), of Corvallis, Portland co., will soon leave here for San Francisco. There they will organize a co. to take the road.—The new Opera House at Sprague, Wash., was dedicated with a fine musical and operetta, with words and music of home manufacture, is to be produced soon at Spokane, Wash.

### PENNSYLVANIA.

**JOHNSTOWN.**—DAVID'S OPERA HOUSE (Alexander Adair and Will G. Kohler, managers): Bartholomew's Equine Paradox 1; interesting entertainment.—JOHNSTOWN OPERA HOUSE (E. D. Griswold, manager): The Dazzler "B co." appeared. A silver King was presented.

**ALLEGHENY CITY.**—NEW PALACE THEATRE (S. J. Little, manager): Enemies for Life was presented 5-10. Co. headed by Joan Craven and W. H. Harvey, who do well in their respective roles. D. H. Girls from California 12.

**WILKESBORO.**—LYCOMING OPERA HOUSE (John L. Ginter, manager): Manola Mason co. in Grand Fritz 4; Hands Across the Sea 7; both very satisfactory performances.

**CARROLLS.**—GRAND OPERA HOUSE (Daniel P. Byrne, manager): William Barry presented The Rising Generation 2.

**YOUSVILLE.**—OPERA HOUSE (O. E. Gleason, manager): Archie Boyd was very satisfactory in The Country Squire 6.

**JOHNSTOWN.**—GRAND OPERA HOUSE (John H. Murphy, manager): Nora Williams co. appeared Jan. 23. Coming: Cleveland's Minstrels 7; Drew's Minstrels 12-17.

**NEEDVILLE.**—ACADEMY OF MUSIC (E. A. Hempstead, manager): Arthur Moulton presented A Railroad Fire 3 Jan. 9. L. J. Carter's Tornado a comic effect fine. Due: A D. A. Secret 12.

**WHEELING.**—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Dark.—ALTHEA'S THEATRE (Cool and Stewart, managers): The Dazzler 7; Dr. H. 5; The City Sports played a return date 6; audiences pleased with each attraction.

**OHIO CITY.**—OPERA HOUSE (C. M. Loomis, manager): C. A. Loder's co. presented: Oh, What a Night!

**GRANDFORD.**—WAGNER OPERA HOUSE (Wagner and Ross, managers): Nora Kendall appeared Jan. 20. Marie Tempest gave The Fighting Master 1. A trip to Chinoctown 3. Kitten Knodes in repertoire closed 5; for week.

**JOHNSTOWN.**—GRAND OPERA HOUSE (James T. Davis, manager): Due: Little Tycoon 6; Wilfred Clark 12.

**CHICAGO.**—ACADEMY OF MUSIC (M. H. Burroughs, manager): Mrs. Grundy, Jr. was presented 2. Manola Mason co. appeared in Friend Fritz 3; very satisfactory performance. Eugene O'Rourke presented The Wicklow Postman 3. Alexander Salvini appeared in The Three Guardsmen 5. He was called before the curtain repeatedly. The Dazzler was presented 6.

**WILKESBORO.**—GRAND OPERA HOUSE (M. H. Burroughs, manager): Mrs. Grundy, Jr. was presented Jan. 9. Eugene O'Rourke appeared in The Wicklow Postman 3; Manola Mason co. 4; both return dates; pleased audiences. The Dazzler and Charles A. Loder's Oh, What a Night were presented 5, 6.

**WATSON'S MUSIC HALL.** (Daniel L. Hart, manager): Outcasts of a Great City 6; presented 5-9. Katie's Next opened a three nights' engagement 5.

**LYONS.** Frank Bennett, the crack short stop of the Boston Red Sox, and present one of the attractions of Watson's Music Hall, was married 6 to Miss Winifred Quinn, of Edwardsville. Mr. and Mrs. Bennett are for the present making their home with the bride's parents at Edwardsville. Manager Gerth of the Mrs. Grundy, Jr., co., is convalescing from the grip.

**NEW CASTLE.**—OPERA HOUSE (R. M. Allen, manager): A Brass Band 1; pleased 3. Bates Brothers' Humpty Dumpty 6. Due: Fay Foster 2; South Brother 2; 3-10-12-13. The Elks here will send March 6 with A. G. Field's Minstrels as the attraction.—Miss M. E. Conn, pianist at the Opera House for the past two years, died 4 after a brief illness with diphtheria. Her place will be filled by Mrs. T. B. Reay, of this city, and lately musical director for James A. Reilly's co.—David Tibbail, of this place, will be in the advance corps of the Boston show during the coming season.

**DEAL.**—PARK OPERA HOUSE (Wagner and Reis, managers): A trip to Chinoctown was presented 2. Marie Tempest in The Fighting Master 1. Charles A. Loder in The Prince Winner 3; delighted audiences.—ITEM: Kitten Beck, of The Voodoo co., is spending her vacation as the guest of Colonel and Mrs. Chenet, of the Park Opera House, this city.

**WASHINGTON.**—OPERA HOUSE (John F. Hare, manager): The Little Tycoon Opera co. appeared 5. Leo Van Dyck in the title role was in good voice and looked very pretty. The rest of the co. was good. The Flying Vulture next.

**SCHENECTADY.**—OPERA HOUSE (Miller and Root, managers): Bates Brothers' Humpty Dumpty was presented 4. Due: Sassy Dicks 17.

**BRANDON.**—GRAND OPERA HOUSE (George H. Elder, manager): Dark Academy of Music (John D. Shober, manager): The Jewish University 1; and 6-10-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-1226-1227-1228-1229-1230-1231-1232-1233-1234-1235-1236-1237-1238-1239-1240-1241-1242-1243-1244-1245-1246-1247-1248-1249-1250-1251-1252-1253-1254-1255-1256-1257-1258-1259-1260-1261-1262-1263-1264-1265-1266-1267-1268-1269-1270-1271-1272-1273-1274-1275-1276-1277-1278-1279-1280-1281-1282-1283-1284-1285-1286-1287-1288-1289-1290-1291-1292-1293-1294-1295-1296-1297-1298-1299-1300-1301-1302-1303-1304-1305-1306-1307-1308-1309-1310-1311-1312-1313-1314-1315-1316-1317-1318-1319-1320-1321-1322-1323-1324-1325-1326-1327-1328-1329-1330-1331-1332-1333-1334-1335-1336-1337-1338-1339-1340-1341-1342-1343-1344-1345-1346-1347-1348-1349-1350-1351-1352-1353-1354-1355-1356-1357-1358-1359-1360-1361-1362-1363-1364-1365-1366-1367-1368-1369-1370-1371-1372-1373-1374-1375-1376-1377-1378-1379-1380-1381-1382-1383-1384-1385-1386-1387-1388-1389-1390-1391-1392-1393-1394-1395-1396-1397-1398-1399-1400-1401-1402-1403-1404-1405-1406-1407-1408-1409-1410-1411-1412-1413-1414-1415-1416-1417-1418-1419-1420-1421-1422-1423-1424-1425-1426-1427-1428-1429-1430-1431-1432-1433-1434-1435-1436-1437-1438-1439-1440-1441-1442-1443-1444-1445-1446-1447-1448-1449-1450-1451-1452-1453-1454-1455-1456-1457-1458-1459-1460-1461-1462-1463-1464-1465-1466-1467-1468-1469-1470-1471-1472-1473-1474-1475-1476-1477-1478-1479-1480-1481-1482-1483-1484-1485-1486-1487-1488-1489-1490-1491-1492-1493-1494-1495-1496-1497-1498-1499-1500-1501-1502-1503-1504-1505-1506-1507-1508-1509-1510-1511-1512-1513-1514-1515-1516-1517-1518-1519-1520-1521-1522-1523-1524-1525-1526-1527-1528-1529-1530-1531-1532-1533-1534-1535-1536-1537-1538-1539-1540-1541-1542-1543-1544-1545-1546-1547-1548-1549-1550-1551-1552-1553-1554-1555-1556-1557-1558-1559-1560-1561-1562-1563-1564-1565-1566-1567-1568-1569-1570-1571-1572-1573-1574-1575-1576-1577-1578-1579-1580-1581-1582-1583-1584-1585-1586-1587-1588-1589-1590-1591-1592-1593-1594-1595-1596-1597-1598-1599-1600-1601-1602-1603-1604-1605-1606-1607-1608-1609-1610-1611-1612-1613-1614-1615-1616-1617-1618-1619-1620-1621-1622-1623-1624-1625-1626-1627-1628-1629-1630-1631-1632-1633-1634-1635-1636-1637-1638-1639-1640-1641-1642-1643-1644-1645-1646-1647-1648-1649-1650-1651-1652-1653-1654-1655-1656-1657-1658-1659-1660-1661-1662-1663-1664-1665-1666-1667-1668-1669-1670-1671-1672-1673-1674-1675-1676-1677-1678-1679-1680-1681-1682-1683-1684-1685-1686-1687-1688-1689-1690-1691-1692-1693-1694-1695-1696-1697-1698-1699-1700-1701-1702-1703-1704-1705-1706-1707-1708-1709-1710-1711-1712-1713-1714-1715-1716-1717-1718-1719-1720-1721-1722-1723-1724-1725-1726-1727-1728-1729-1730-1731-1732-1733-1734-1735-1736-1737-1738-1739-1740-1741-1742-1743-1744-1745-1746-1747-1748-1749-1750-1751-1752-1753-1754-1755-1756-1757-1758-1759-1760-1761-1762-1763-1764-1765-1766-1767-1768-1769-1770-1771-1772-1773-1774-1775-1776-1777-1778-1779-1780-1781-1782-1783-1784-1785-1786-1787-1788-1789-1790-1791-1792-1793-1794-1795-1796-1797-1798-1799-1800-1801-1802-1803-1804-1805-1806-1807-1808-1809-1810-1811-1812-1813-1814-1815-1816-1817-1818-1819-1820-1821-1822-1823-1824-1825-1826-1827-1828-1829-1830-1831-1832-1833-1834-1835-1836-1837-1838-1839-1840-1841-1842-1843-1844-1845-1846-1847-1848-1849-1850-1851-1852-1853-1854-1855-1856-1857-1858-1859-1860-1861-1862-1863-1864-1865-1866-1867-1868-1869-1870-1871-1872-1873-1874-1875-1876-1877-1878-1879-1880-1881-1882-1883-1884-1885-1886-1887-1888-1889-1890-1891-1892-1893-1894-1895-1896-1897-1898-1899-1900-1901-1902-1903-1904-1905-1906-1907-1908-1909-1910-1911-1912-1913-1914-1915-1916-1917-1918-1919-1920-1921-1922-1923-1924-1925-1926-1927-1928-1929-1930-1931-1932-1933-1934-1935-1936-1937-1938-1939-1940-1941-1942-1943-1944-1945-1946-1947-1948-1949-1950-1951-1952-1953-1954-1955-1956-1957-1958-1959-1960-1961-1962-1963-1964-1965-1966-1967-1968-1969-1970-1971-1972-1973-1974-1975-1976-1977-1978-1979-1980-1981-1982-1983-1984-1985-1986-1987-1988-1989-1990-1991-1992-1993-1994-1995-1996-1997-1998-1999-2000-2001-2002-2003-2004-2005-2006-2007-2008-2009-2010-2011-2012-2013-2014-2015-2016-2017-2018-2019-2020-2021-2022-2023-2024-2025-2026-2027-2028-2029-2030-2031-2032-2033-2034-2035-2036-2037-2038-2039-2040-2041-2042-2043-2044-2045-2046-2047-2048-2049-2050-2051-2052-2053-2054-2055-2056-2057-2058-2059-2060-2061-2062-2063-2064-2065-2066-2067-2068-2069-2070-2071-2072-2073-2074-2075-2076-2077-2078-2079-2080-2081-2082-2083-2084-2085-2086-2087-2088-2089-2090-2091-2092-2093-2094-2095-2096-2097-2098-2099-2100-2101-2102-2103-2104-2105-2106-2107-2108-2109-2110-2111-2112-2113-2114-2115-2116-2117-2118-2119-2120-2121-2122-2123-2124-2125-2126-2127-2128-2129-2130-2131-2132-2133-2134-2135-2136-2137-2138-2139-2140-2141-2142-2143-2144-2145-2146-2147-2148-2149-2150-2151-2152-2153-2154-2155-2156-2157-2158-2159-2160-2161-21



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1893.]  
THE ORGAN OF THE AMERICAN THEATRICAL  
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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One year, \$5; six months, \$3; three months, \$1.50. Payable in advance. Single copies, 10 cents.  
Foreign subscription, \$1.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Lee's Exchange, 57 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosque and at Broutin's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 41 Rue de Rennes. The Trade supplied by all News Companies.

Remittances should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - FEBRUARY 17, 1894

The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

AMERICAN—A Woman's Revenge, 9 P. M.  
BIJOU—A Country Store, 8:15 P. M.  
BROADWAY—The Ocellular, 9 P. M.  
CANTO—Prince Kam  
DAVEY—Gone with the Wind, 8:15 P. M.  
EMPIRE—Gone with the Wind, 8:15 P. M.  
FOURTEENTH—Darkest Russia, 9 P. M.  
GARDEN—The Ocellular, 9 P. M.  
GRAND OPERA HOUSE—Monte Carlo, 8 P. M.  
HARRISON'S—The Leather Patch, 8:15 P. M.  
H. J. JACOBI—O'Leary's Neighbors, 9 P. M.  
IMPERIAL MUSIC HALL—Vaudeville, 9 P. M.  
KORTER AND SIALS—Variety and Comedies, 9 P. M.  
LYCUM—Our Country Cousins, 8:15 P. M.  
NIBLO'S—The Pulse of New York.  
PEOPLE'S—Paul Kavanagh, 9 P. M.  
PALMER'S—John Doe, 8:15 P. M.  
STANDARD—Charles's Aunt, 8:15 P. M.  
STAR—The Ocellular, 9 P. M.  
THE EASTON—Variety, 9 P. M.

## BROOKLYN.

ANTHONY—The Ocellular, 9 P. M.  
COLUMBIA—The Ocellular, 9 P. M.  
EMPIRE—The Ocellular, 9 P. M.  
GRAND OPERA HOUSE—The Ocellular, 9 P. M.  
NEW PARK—The Ocellular, 9 P. M.  
NEW HUNT—The Ocellular, 9 P. M.

## NOT THAT RESOURCE HERE.

CARLOS writes in the latest number of the London Referee:

"From America there continues to come the bitter cry of the unemployed stage-player. Naturally enough it includes a loud and constant foreign competition, and the importation of actors 'made in England.' I fancy, however, that to this dark cloud I perceive a silver lining. It will be remembered that during the waves of depression that have rolled over our own theatres many players found refuge in the halls, and some have continued in that asylum. Now, the music hall business is vastly increasing in New York and other principal cities. This increase will surely give a chance to some of the local stage-folk. I say 'some,' because in connection with the new American halls, as in the theatres, there is a disposition to import actors from this side. But now that many managers are beginning to grumble at the salaries demanded by the imported actors, there may be a chance for the manner of native growth."

Our contemporary is wrong in its surmise that our unemployed actors will drift into the music halls. Except in the cases of the comparatively small number of professionals that are able to do "turns" there is no place for them in that quarter.

We do not think that there is much grumbling against foreign competition among American actors. They are able to hold their own at all times when there is anything doing. In the present stringency they are no worse off than many of their English brethren that are idle and penniless in this city. The Actors' Relief Fund is helping these unfortunate strangers with the same goodwill and the same sympathy that it is extending to our own people, and it is pleasant to be able to say that Mr. Ivison, Mr. Willson, their companies, and other English players now prospering in this country, have been among the most liberal and prompt of the many contributors to the Actors' Relief Fund that The Mirror is raising.

## A REPREHENSIBLE HABIT.

THE Philadelphia Times deprecates the growing system of nightly speech-making from the stage, which has reached an almost ridiculous development, and says: "From whatever point of view it be regarded, it is objectionable. It is either an imposition upon the actor or an exhibition of

his personal vanity. There are occasions, of course, as first nights or farewells, when an actor may properly come face to face with his audience and speak to them in proper person. But in all ordinary circumstances he is there to perform and they to witness a play, a simulation, whose effect depends largely upon the completeness with which the actor's person is absorbed and forgotten in the stage illusion. To break the sequence of the dramatic action, to destroy the illusion, by bringing the actor forward, whether as a compliment to him or as an additional exaction, is an offence against good taste." And the London Referee, noting the improper familiarity which has been encouraged by this means between the actor and his audience, tells that one night recently at the Haymarket Theatre in that city, Mr. Tass, after stating in a speech that his next play would be from the German, was rebuked by a cry of "No German goods" from the gallery. When an audience begins to talk back, it is certainly time to reform this practice. And, by the way, with but few notable exceptions, the best actor is the poorest speech-maker, and perhaps vice versa. But the poorer actors are not called on to speak.

## RURAL ENGLISH AMUSEMENT.

THE "amusements" of the English country gentleman have long figured in satirical as well as in earnest literature. *Vanity Fair* tells a Hampshire incident as funny as anything in farce comedy. While the hedges were following a hare close to Porchester Castle the other day, puss, being almost dead beat, took advantage of low tide and ran out on the mud of the peninsula for about a hundred yards and squatted with some show of security. The pack rushed down the sloping beach after the hare, but sank immediately in the mud and had to struggle back yelping. Meanwhile the "field," conspicuously represented by a veteran Admiral in mauve-colored mittens and spectacles, danced excitedly upon the beach shouting and gesticulating. Suddenly a native appeared upon the scene, and amid great cheering proceeded to adjust his "mud pattern." Followed by the encouragement of the eager spectators, he slowly skated out to the hare, picked her up, put her in his coat pocket, and went his way homeward in a direction across the mud flat that led him quite away from the disappointed sportsmen who stood helplessly swearing at this unexpected disappearance of the "game."

VITERO, an Indian called "the ostrich man," died recently in Berlin. He performed in public, swallowing bits of glass, leather, soap, coal, shoe blacking, tacks and other articles not generally on any bill of fare. His greatest feat was the eating of phosphorus matches, as many as 150 of which usually formed his daily allowance. He enjoyed good health for a long period, but finally died, and enough poison to kill a regiment of ordinary men was found in him. The scientific result of the autopsy has not been published, but it would be interesting to know whether the record made by Methusalem for longevity would have been surpassed by Vitero if he had been a little fastidious as to what he ate.

DEAF mutes recently enacted *The Merchant of Venice* in Philadelphia before an audience of deaf mutes, depending solely upon their sign language and the silent eloquence of gesture and facial play. Even the applause was signaled. The performers seemed to have shown marked ability, but what a phantasmal spectacle it must have been to normal senses!

A STRANGE story comes from Vienna. A young woman of the Austrian capital some time ago noticed that curious sounds came from the region of her heart. Physicians who examined her said that the sounds were very musical, and that they were caused by the extraordinary action of that organ. We shall probably next hear of this young woman as *The Human Music Box*.

ONE of the features of a recent ball at Belvoir in honor of the Prince of Wales, described in *Vanity Fair*, was a punch bowl with a capacity of fifty gallons. The richest and showiest of American families can display no "property" like this.

## PERSONAL.

LEHMANN.—Lilli Lehmann is still a sufferer from heart trouble, and unable to undergo the excitement of a public appearance.

GOODWIN.—Nat C. Goodwin, in an interview in the *Chicago Times*, declares his determination to adhere to the more serious style of work with which he has recently been identified. He concedes that there is not so much money in it as there is in the more bilious style of comedy in which he has long been seen, but he believes it will finally give him greater fame. Good for Goodwin.

PRICE.—Anna and Mabel Price, the two young daughters of E. D. Price, acting manager of 1492, have come from Minneapolis to visit their father.

FINNEY.—Jameson Lee Finney has been engaged by the Rosenfeld Brothers to appear in the farcical comedy which they will produce at the Fifth Avenue on March 12.

VERNON.—Eustace Vernon, formerly in the support of the late Rosina Vokes, has been engaged for Belle Archer's company.

DAVENPORT.—In consequence of the illness of Mr. Danby, an English actor in the Boston production of *Charley's Aunt*, Harry Davenport played his part last week.

MAYO.—Eleanor Mayo, the gifted soprano, appeared in the concert given by Walter Damrosch at Carnegie Music Hall on Sunday night. She sang an aria from *La Reine de Saba*, the *Rach-Gounod*, "Ave Maria," and, with Signor Campanari, the duet from *Il Trovatore*.

FLETCHER.—Edward Fletcher, who has been for several seasons treasurer of the Broadway Theatre, has had to relinquish his position and go South for his health. Mr. Fletcher is a prominent member of the Treasurers' Club. His genial and manly deportment has made him very popular in that organization and in the profession.

LAMSON.—Nora Lamson has been engaged by Rose Coghlan to play all the small parts in Miss Coghlan's repertoire and to understudy Mrs. Bonicault and Effie Shannon.

PERUGINI.—Mr. and Mrs. Jack Perugini—the latter better known as Lillian Russell—have sent out cards for an "at home" on Sunday evening, March 25, at their residence, 315 West Seventy-seventh Street.

FLEMING.—Clarence E. Fleming has joined Rose Coghlan's company as acting manager.

FERGUSON.—W. J. Ferguson has renewed his contract with Charles Frohman for another year.

KEENE.—T. W. Keene says of applause: "It's all right in its place, but it is a bad thing to be applauded in the middle of a piece of strong work; it is very apt to throw one off his cue. After the curtain goes down I don't care how much enthusiasm there is—the more the better."

MODJESKA.—Madame Modjeska entertained Calcutta at supper on Wednesday night at her apartments in the Dunmore. Among the guests were Madame Lucrow, Mrs. Huntington, Prince Lubinski, Prescott Hall Butler, and Edgar Saltus.

FREEDMAN.—In February's *Frank Leslie's Monthly* appears a unique and unconventional story written by Samuel Freedman, business manager of the *Manila-Hawaii* company. The scene is laid among the North American Indians. Mr. Freedman, who has written a number of short stories, is compiling his favorite ones into a book which he intends soon to publish. He is also collaborating with a dramatic editor on a play.

MERRILL.—Florence Merrill has been engaged to play the part she originated last season in *The German Soldier*. She opened with the company in Cincinnati last night.

IRVING.—It is reported from London next season Henry Irving intends to give a series of special operatic performances at the Lyceum Theatre on Saturday nights, and that he has made arrangements with Patti to appear in them.

COQUELIN.—M. Coquelin was the guest of honor last Friday afternoon at the annual social meeting of the New York Branch of the Association of Collegiate Alumni. He delighted the company by reciting three of his monologues. The Coquelin-Hall company will sail for Havana on Wednesday by the Ward Line steamer *Vacation*.

FERNANDEZ.—At the Wednesday matinee of In Old Kentucky last week Bijou Fernandez played *Madge Brinley*, and made a decided success in the part. Manager Litt has engaged her to travel with the company, and the result of this single performance at the Academy showed the wisdom of the choice. Miss Fernandez is sweet sixteen now. She has developed from the "little Bijou" of a few years ago into a handsome, flashing-eyed young woman, who gives promise of a bright future on the stage.

LEIGH.—Clifford Leigh, an excellent young actor of versatile talents, has been engaged by Gus Frohman for the *Lady Windermere's Fan* company next season. Mr. Leigh will play the part originated by Walden Ramsey.

MORRIS.—Clara Morris made her first appearance in New Orleans in several years last week at the Academy of Music, and the receipts were the largest of her season.

VALENSA.—Marie Valensa has conceived and executed the original idea of putting words to Mendelssohn's "Wedding March." Her composition is said to be most appropriate, the words fitting the music thoroughly and having a direct relation to the marriage service. The march is being arranged for a quartette, boy choir and chorus, and it is believed that this vocal version of the work will come into vogue at church weddings.

TAYLOR.—Eva Amelia Taylor has rejoined the Hands Across the Sea company and is playing the leading part. She is pleasing the management in the part and is receiving excellent notices in the newspapers.

SHAW.—Mrs. Alice J. Shaw's daughter, Minnie Myrtle, will be married to William Albert Carne next Tuesday at St. Andrew's Church, Fifth Avenue and One hundred and twenty-seventh Street, at high noon. Mrs. Shaw is the celebrated *siffleur*.

RUSSELL.—John H. Russell says that if managers only knew beforehand what a public wanted all they'd have to do would be to cut coupons—not off theatre tickets, but Uncle Sam's bonds.

HOFF.—Edwin Hoff, of the Bostonians, left on Thursday for the South. Mr. Hoff has been singing continuously for ten years. He is simply exhausted.

HENDERSON.—Grace Henderson has resigned from the Empire Theatre stock company, as she says she has been an understudy while there, and she would rather be something else.

GIBBS.—Mrs. Berlan Gibbs, leading lady of the second company playing *The Girl I Left Behind Me*, passed through New York on Sunday and held an informal reception at her residence on East Twenty-third Street.

## LETTERS TO THE EDITOR.

### THE ENTERTAINERS' SOCIAL STATUS.

New York, Feb. 10, 1894.

To the Editor of the Dramatic Mirror:—Sir, In your issue of Feb. 3 I notice some opinions expressed by Mr. Marshall P. Wilder as to the entertainers' place at social gatherings when his services have been retained.

Mr. Wilder takes the stand that such entertainers should be treated as guests. This seems to me to be one of Mr. Wilder's best jokes—a new one, too. Surely in the freedom allowed the individual in America should be included that of choosing one's guests, and it would seem rather odd treatment to a guest were he offered per for any contribution by him to the pleasure of the occasion.

The only logical conclusion, therefore, is that the entertainer cannot be strictly accounted as a guest. The truth of the matter is that an entertainer is, in his professional capacity, bound on his side by some of the obligations of the guest and, therefore, not in a position to claim the rights of one.

If by chance he happens to be invited only as a guest, it would be very inconsiderate in him to receive or expect money for his presence. If again, the host chooses to treat him, though engaged, as a guest, all right, but as to his right to demand this—No. X.

### A CORRECTION FROM MR. GAITES.

New York, Feb. 1, 1894.

To the Editor of the Dramatic Mirror:—Sir, I notice in your issue of Feb. 10 a notice of a person by the name of Wm. W. Gaite, as author of the farce comedy *A Railroad Ticket*. I herewith beg to correct this false impression, for when Blaney poses as the sole author of *A Railroad Ticket* he is perpetrating an imposition on the public, and knowing that you are unconsciously doing me an injustice, I feel it a duty to myself that you have an explanation.

Blaney and myself owned and managed *A Railroad Ticket* last season, as you are well aware, but as co-managers of the financial backing was originally furnished by Blaney, I consented to having the copyright made out in the name of Blaney and Gaite as authors.

The piece, however, was entirely written by me. While I have no conclusive proof to this effect, other than the original pencil MS., I certainly do have a complete and just claim in the shape of the copyright, which shows myself as joint author of *A Railroad Ticket*, which claim I know you will readily recognize and give space to in your valuable paper, and not continue to associate Blaney's name in the future as author of said play, and thus deprive me of recognition as joint author of *A Railroad Ticket*. JOSEPH M. GAITES, Co-Author of *A Railroad Ticket*.

### COLLIER VS. HERRMANN.

New York, Feb. 9, 1894.

To the Editor of the Dramatic Mirror:—Sir, You have done me a great injustice through publishing an untrue statement of my case with Professor Herrmann. You published that he cared it was not a just case. The Supreme Court of New York City claims it was a just case, and twice since I have secured judgment against Professor Herrmann, he has tried to reopen the case and both times refused by the court. The Professor is sore because he had to pay me. I can afford to let him talk, as he is well known in the profession and all my time is taken up spending his money. DAN COLLIER.

## FOOTLIGHT FUN.

AS USUAL.

PAT.—That is the Metropolitan Opera House I hear so much about?  
DORRIS.—It must be a storage warehouse, for all these big millionaires have their boxes up there—74th.

### THEY HAD NO ONE.

There was a miserable audience in the little opera house at Cynthiana, Ky.  
"Did you ever have a good house here?" asked Belle Cuddey of the youth at the door.  
"Oh, yes," was the reply. "We had one, but it turned last year."—Chicago Times.

### MISSING AN ACTRESS.

FRANK.—Where was you at Mrs. "Larkham's private

theatre?"  
SARAH.—Yes.  
FR.—What was the play?  
S.—A. Williams's *Love*.  
FR.—Great success, I suppose.  
S.—Yes, but the stage was so small.  
FR.—Couldn't they remove that?  
S.—Yes; they would; and a c. diff. for the cow.



## AMONG THE DRAMATISTS

Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

R. A. Barnet, author of 1902 Prince Pro Tem and Tobacco, was in town on Wednesday and Thursday of last week to confer with E. E. Rice with regard to the New York production of Tobacco. "When produced by Cadets at the Tremont Theatre, Boston, a fortnight ago," said Mr. Barnet to a *Mirror* reporter, "Tobacco's receipts for the week were \$20,000. That was, of course, at advanced prices. Mr. Rice saw the piece on Wednesday night. Mr. Rice has contracted to produce it. I myself think the score, by G. W. Chadwick, is charming." Several offers have been made to tour the opera.

R. A. Barnet will set to work next week on the libretto of a new opera which he will attempt to make of a higher order than anything that has yet come from his pen. The music will be by Mr. Chadwick.

Tyrone Power, author of The Texan, produced at a special matinee at the Fifth Avenue Theatre two months ago, writes from London that he expects to be able to raise enough money to start his play on the road in this country in good style next season.

Roberts and Ebert, the dramatic agents, have the option on the American rights of the opera, Wapping Old Stairs, by Stuart Robertson and Howard Talbot, to be produced at the Vaudeville in London on Feb. 17.

There has been doubt as to the success of Robert Buchanan's The Charlatan, produced by Berthold Tree at the Haymarket. But it is settled now; the piece must be a "go"; some one is out in the public prints insinuating that it is a plagiarism on a drama written by this offended person. It is Stuart C. Cumberland that writes. He says that some years ago he submitted a play called An Adept to Mr. Tree, that the plot of The Charlatan bears a curious resemblance to it, and that the characters are almost identical. Mr. Buchanan, it will be remembered, has a similar grievance against Daniel Frohman for producing Paul M. Potter's Sheridan, whereas Mr. Buchanan had previously submitted a play of the same title.

The Dumb Princess, a poetical play by W. C. K. Wilde, has been played in London with some degree of success by amateurs. Mr. Wilde is the author of The Tinted Venus, acted by the late Rosina Voiles.

E. S. Willard has secured the American rights of The Scapegoat, by special arrangement with Mr. and Mrs. Wilton Jones and George Alexander. It is likely Mr. Willard will stage it this season.

The English rights to Bruneau's opera, L'Ataque du Moulin, have been bought by Sir Augustus Harris.

A new play by Alexander Bisson, the well-known farce-comedy writer, has just been produced at the Variétés in Paris. It is L'Héroïque Le Cardouin. It is said that it is in Bisson's happiest vein.

E. J. Swartz, of the staff of the Philadelphia Evening Telegraph, has written a comedy with the taking title, One of the Family. It is in the hands of Elisabeth Marbury.

Henry Guy Carleton is naturally much elated because of the cordial reception of his comedy, The Butterflies, at Palmer's. He says that to write a play around such a charming personality as John Drew's is a comparatively easy task. He will now set to work on a play for Nat Goodwin.

Ludwig Fulda, the author of The Tabernacle, the play produced at the Amberg Theatre, objects, it seems, to the liberties the English adapter has taken with his play.

After a month of failures, the luck of the Paris Gymnase has been changed by an author hitherto unknown. His name is A. Germain, and his play is Une Famille. It is now the policy of this theatre to produce each season several plays by authors without fame.

Our American dramatists keep very quiet about their plans. They are extremely prudent and give evasive answers to those that ask them about their work. Yet the air is full of rumors, and for next year more than half a dozen New York productions of American plays by American playwrights are talked about.

John Fowler is collaborating with Harry Lacy on a dramatization of A Man from the West. Mr. Lacy says he will present the play in the Fall at the latest, and possibly in the Spring, in or near New York.

Rose Coghlan wants a play with a strong comedy part for herself.

Thyrl, the new play that Arman Sylvestre, the poet, wrote for Sarah Bernhardt, seems to have been a great personal success for Sarah. That the subject of the play is mystical goes almost without saying, as Sylvestre, when he does not write such books as "Sainted Stories," goes in altogether for that sort of thing. Thyrl is a courtesan converted by the example of Cyakamouni, a Hindu, who lives a life of self-sacrifice and meditation in preference to one of splendor and sin. Thyrl is condemned to death for having killed a man in self defense. She accepts her fate meekly. Bernhardt's costumes are superb. One of them especially, which

consists of very little, has amazed the Parisians.

A. Edward Miles is writing a society comedy for an English actor, to be produced in this country next season.

Professor Pierre Olker, a musician of Quincy, Ill., has written a play entitled The Trouseau.

W. J. Jossey, says the Salt Lake Herald, has written a piece called The Devil and Company, which is declared to embrace the features of opera, comedy and melodrama, and, strangely enough, at the same time to have a basis of historical fact.

Esther is the title of a play by Thomas W. Golding, of this city, who is now at work on a romantic drama as yet unnamed.

Al Spink, of St. Louis, has written a play called The Derby Winner, which will be produced next season under his direction. Several turfmen are said to be interested in the venture. The chief feature of the play will be its racing scenes.

W. O. Johnson has written a three-act farce-comedy, entitled On the Esther. Gray Gables and the contiguous water is the scene of the piece.

The play by Fred. Sidney, which the Manola Mason company is rehearsing, A Queen of Hearts, is said to offer Miss Manola a strong part requiring versatile acting. She will assume three different characters. John Mason also has a strong role, and the play has been written to suit the individualities of the Manola-Mason company.

C. de Grimm, the well-known artist, and Edgar Mels, the brilliant humorist and managing editor of *Hullo*, are collaborating on a spectacular comedy, which a prominent managerial firm will produce simultaneously next Autumn in New York, London and Paris. The plot of the piece—it has a clearly defined plot—is decidedly novel and will permit of extraordinary scenic illustration. Baron de Grimm is designing the scenery, costumes and tableaux, and Mr. Mels is hard at work on the text.

R. Bronson Peck, of Detroit, has written a five-act comedy-drama entitled A Big Deal. The leading comic character is a hustling real estate broker.

Marguerite Merington has been commissioned to write a play for Rhea.

Little Nuggins; or, The Toll-House Keeper's Daughter, a musical comedy-drama in five acts, was launched before the public of Montpelier, Ind., recently. It is by A. L. Fanshawe, author of a version of Ten Nights in a Bar-Room.

Clyde Fitch has been on the road recently, changing some of the dialogue in his adaptation called Mrs. Grundy, Jr.

Daniel Frohman has commissioned Paul Potter to write another play for the Lyceum Theatre, and contracts to that end have been signed.

During his coming engagement in Boston E. H. Sothern will try at a matinee a new play by Jerome K. Jerome. It is said to be a novel play of to-day, but is expected to be effective.

## WHAT OTIS SKINNER WILL DO

"I shall remain with Modjeska as leading man throughout next season," said Otis Skinner to a *Mirror* reporter.

"Modjeska will then retire from the stage and I shall begin my career as a star. I shall be under the management of Frank Perley and J. J. Buckley, who are now managing Modjeska.

"I have been an actor now for a considerable number of years. I have been in the best stock companies and I have been the leading support of the brightest stars.

"With the departure of Modjeska from this country, I feel that for me to support any other star would be a step backward. So I would rather take a step forward.

"The various managers throughout the country with whom I have spoken on the subject, say they will be glad to book me as a star. I have secured the American rights of a costume drama from the French and I shall make that a new feature of my repertory. I shall appear as Shylock and Hamlet. With the exception of this French piece, my efforts will be in the direction of Shakespeare.

"It is the aim of almost every actor to play in Shakespeare's tragedies. Many admirable performers are branching out in productions of modern plays; few are giving attention to tragedies; that is one reason why I intend to do so.

## THE BARNUM ESTATE

The commissioners of the estate of P. T. Barnum, upon petition of the heirs, have made a preliminary division of about \$1,000,000 worth of the property left by the great showman. The division gives to Mrs. Caroline C. Thompson real estate in Bridgeport worth \$215,426.23; to Mrs. Helen B. Remmel real estate in the same city worth \$137,713.12; to Mrs. Julia H. Clark real estate in Bridgeport worth \$137,713.12; to Clinton Barnum Seeley and Mrs. Caroline C. Thompson, in trust for Jessie B. Seeley, wife of Wilson H. Marshall, and also to Clinton Barnum and H. B. Seeley, an undivided one-third interest in real estate in Bridgeport worth \$275,426.23; to Mrs. Caroline C. Thompson a one-third interest; to Mrs. Helen B. Remmel a one-sixth interest; and to Clin-

ton Barnum, H. B., and Jessie B. Seeley each a one-ninth interest in real estate in Bridgeport worth \$140,459.60. Real estate in Brooklyn valued at \$77,000 was distributed in similar proportions.

## ROSENQUEST DEFEATS POWERS

In the suit brought by John Harley, manager of James T. Powers, against L. Wesley Rosenquest for refusing to keep a contract to play Mr. Powers in Walker, London at the Bijou Theatre, this city, Judge Lawrence decided yesterday (Monday) against Mr. Harley.

The judge's decision read: "In my opinion the plaintiff has failed to establish such a case as would justify the court in granting an injunction, *ite pendente*, and the motion will be dismissed, therefore, with costs."

To a *Mirror* reporter Mr. Powers had this to say: "We had a contract with Rosenquest, by which we would forfeit \$2,000 if we failed to keep our contract to play at the Bijou. T. Henry French offered me eight weeks in the Fall at the Garden Theatre, and Frank McKee offered me a date at the Madison Square. But Rosenquest said that if I accepted either of these offers I should not play at the Bijou, so I declined them.

"In letters to Mr. Harley, Rosenquest said: 'Your pieces might succeed at a first-class house like the Lyceum or the Fifth Avenue, but it would not suit the patrons of the Bijou.'

"Who were the witnesses brought forward by Rosenquest to testify against Walker, London? Tom Maguire, treasurer of Mr. Rosenquest's Fourteenth Street Theatre, Jerome Eddy, Mr. Rosenquest's press agent and a Mr. Kahel, associated with Klaw and Erlanger. Kahel was in Richmond when I played in the piece there, and he said that it was excellent, and that some of the set scenery was the finest he had ever seen.

"This season I have played a return engagement at Rich and Harris', Philadelphia, at their solicitation, and I have just come from Abbey, Schofield and Grau's Tremont Theatre, Boston, where I was sandwiched between Irving and Modjeska.

"My season so far has been varied. I was burned out at Memphis, washed out at Mobile, and thrown out at the Bijou. But I am alive and well."

Mr. Powers will begin his New York engagement at the Park Theatre on Feb. 26.

## FUND TRUSTEES MEETING

The monthly meeting of the Board of Trustees of the Actors' Fund took place last Thursday afternoon. The trustees present included A. H. Palmer, Louis Aldrich, Edwin Knowles, Henry C. Miner, Joseph F. Wheelock, Harley Merry, F. F. Mackay, and Daniel Frohman.

The minutes of the last meeting were read and approved, and the usual routine business was transacted. The ten-cent tax on complimentary tickets from Brooklyn, Philadelphia, Boston, and New York theatres amounted to \$715 for the month of January.

The Board was gratified at this evidence that managers are encouraging the ten-cent tax scheme. If systematically carried out throughout the country it will eventually prove a source of great income to the Fund.

An exceptional case came up before the Board. A well-known actor who has done faithful service on the stage for the past fifty years recently broke down from the infirmities of old age.

At a previous meeting the Board voted him a small allowance to keep him from want, and the trustees, after a careful consideration of the case, decided to inform the veteran that they wished to relieve him from further anxiety in his declining years by paying his rent for the remainder of his life.

A delegation from New York Lodge, No. 1, Theatrical Mechanics' Association, headed by Joseph A. Wilkes, chairman, appeared before the Board and requested that the Actors' Fund should waive its moiety at a benefit to their association on or about April of this year. On the motion of Louis Aldrich, seconded by Harley Merry, their request was granted.

The moiety was waived because the Theatrical Mechanics' Association is a benevolent society, and devotes its charitable fund to caring for its members when they are ill, and also to defraying the funeral expenses of deceased members, when their families are in poor circumstances.

## AN ACTOR ROBBED

Sheridan Block boarded a crowded Broadway cable car on Sunday, and while standing on the platform he was jostled by a man who got on the car at Twenty-fifth Street and quickly left the car at Twenty-fourth Street. Mr. Block suspected that something was wrong, and putting his hand to his scarf found that he had been robbed of a pearl pin surrounded by diamonds. The conductor of the car saw the thief as he jumped off. Mr. Block complained to the police, who informed him that a regular gang of thieves and pickpockets "worked" the Broadway cars. It might be pertinent to inquire what the police are doing about it.

## THE ARCH STOCK COMPANY

The Arch Street Theatre, Philadelphia, has been leased to George A. Learock. It is said he is backed by considerable capital. The theatre will reopen at popular prices on Washington's Birthday. The stock company, engaged through Simmonds and Brown, includes Eleanor Barry, Kenyon Bishop, Lizzie Goodie, Walter Walker, Dudley Wilsham and John Jack. William F. Blaude is acting manager.

A. E. Garford's new farce-comedy, The Irish Senator, will begin a tour on Easter Monday. Ten weeks have been booked. A first-rate company is being engaged, and it is promised that the piece will reveal several comic surprises.

## REFLECTIONS.



Mollie Fuller (Mrs. Fred. Hallen), whose graceful picture appears above, is a great favorite with the audiences of Hallen and Hart. She is a tuneful vocalist, and among her songs are several composed by Joseph Hart. Hallen and Hart, by the way, maintain their vogue despite hard times. They will appear next season in a new comedy.

Duncan B. Harrison and his company left on Friday for Cincinnati, where Mr. Harrison began a tour last night (Monday) in The Paymaster. Irene Hernandez is his leading lady.

W. S. Butterfield, late treasurer of Harry Williams' Waifs of New York, is in the city.

T. B. Alexander played a return engagement at Phillips' Opera House, Richmond, Ind., recently, under the auspices of the Uniformed Rank Knights of Pythias, and broke the record of that theatre. Hundreds were turned away.

The Land of the Midnight Sun will be seen at the Fourteenth Street Theatre next week.

The Opera House at Gainesville, Fla., has been rented by Theodore Hudgins and Roth Reynolds.

A man named Arthur Love is charged by Mrs. Mack, a Chicago woman, with having abducted her nine-year-old son Ray, a child actor. Three months ago Love engaged the boy to appear for one week at the Wonderland Theatre, in Milwaukee. Since then the mother has not heard from her child, who is supposed to be performing in the South under the name of Ray Love. A warrant was issued by Justice Bradwell, of Chicago, last month for Love's arrest, but no steps have been taken by the authorities to serve it.

The management of the Tabor Grand Opera House at Denver has dropped two of the damage suits brought against David Henderson, owing to his refusal to play Sinbad there with a scrub orchestra, but another action for \$25,000 damages will be pushed. Meanwhile Mr. Henderson will bring a counter suit, basing his claims for damages upon the loss of a night, the necessity of getting out new printing, etc. The Tabor orchestra, by the way, is said to be the worst in the country.

R. P. Hankey, business manager of the Moss Jollities, tells a story about a manager who also is postmaster of a small town in Mississippi. When the company reached town, this manager presented Mr. Hankey with a bill of \$4 for postage stamps. When the traveling manager demurred, the resident manager said he had used the stamps for "stockers" in putting up lithographs. Mr. Hankey again declined to pay for them. The local manager studied a moment and replied: "Those postage stamps are lithographed, and your contract says that you must furnish all lithographs." This was too much, and argument stopped.

Len B. Sloss, who was with the Braving the World company, now disbanded, is in advance of A Turkish Bath.

Justice Cullen, in the Supreme Court in Brooklyn, has denied a motion to vacate a judgment for \$140.72 against J. K. Emmet. Mr. Emmet went security for one of his actors, and thus became involved in a suit. His counsel contended that there was not a proper service of summons. The server swore that he surprised Mr. Emmet as the latter was starting from the Columbus Theatre, Harlem, on a bicycle, one night after a performance, and touched him with the paper. The judge held that this was a sufficient service.

It is said that Rudolph and Albert Aronson will figure in the management of a new vaudeville club that has been projected for the Casino, supposedly in opposition to the original organization of this kind that quarters in the Metropolitan Opera House.

The Fidelio Club, at Fifty-ninth Street and Park Avenue, was entertained on Saturday night, Feb. 4, with the one-act comedy, The Mouse Trap, in which Daniel Sabel appeared as Mortimer Briefbag, and Lillian Lawrence as Mrs. Prettipet, and the one act comedy drama, Dream Faces, in which John Keller and Bijou Fernandez appeared with Mr. Sabel and Miss Lawrence.

The Kimball Opera Comique company and Corinne, playing to big business on tour in Hendrik Hudson, will come to the Fourteenth Street Theatre next month. J. Wesley Rosenquest, who has seen the production, believes that it will do a big business here.



## TELEGRAPHIC NEWS

## CHICAGO.

New Specimens of Quaint Soubrette Nomenclature—A Shakespearean Problem—Business on the Mend.

[Special to The Mirror.]

CHICAGO, Feb. 12.

During the past week I have finally decided, after much urging, to present my complete selection of odd soubrette names to the Field Columbian Museum as soon as that great institution builds the fireproof vaults in which the collection will be safe. It now comprises something like 100 specimens, of which Trixie Friganza is decidedly the most unique. Recently I have had several clever additions. Harry Phillips contributes Rheinebeck L. Stevedore, Punch Wheeler sends me Moxie Snodgrass, and R. P. Hankey, ahead of the Noss Jollity company, sends me a most euphonious one—Tilly Rill. My best specimen hunter brings me a neat one in Naidde Feltrow, and Billy Beach tells me of a small one in the cast of Uncle Jim Collier's first Banker's Daughter. In the cast appeared "Litter Lollan"—La Petite McCarthy.

I am sure that all who know that "good fellow," Marie Jansen, will be more than pleased to hear that she did a fine business at the Columbia last week in Delmonico's at Six. She closed last night, and this evening The Prodigal Daughter, Leonard Boyne and the thoroughbreds opened to a very large house.

Frank Tannehill, Jr., did good work with Jansen. He was in Delmonico's at Six and in Clayton's at twelve during the week.

In Will Davis' office the other night I saw a fine large photograph of Otis Skinner as Shylock, and he wore a thumb ring. Did Shakespeare's Shylock wear a thumb ring? I am not posted in this direction, but I have written for information to Ted D. Marks, Ben Stern, Leon Mayer and Alf. Hayman.

Nat Goodwin was given a great reception on his return to Hookey's stage last Monday evening, and the members of the company gave him a beautiful floral star. He is much better, and finished his third and last week to good business. Yesterday he left for Detroit, and this evening Wilson Barrett opened to a large house in Virginius. He will be seen in repertory during the week.

Manager Powers has secured Charles Frohman's attractions for Hookey's, and the Comedians will open there with Mr. Wilkinson's Widows on Feb. 25. During the engagement Bisson's new comedy, The Liar, will be given. Chanancy Olcott will soon be seen at Hookey's in Macourneen.

The February dinner of the Forty Club occurs to-morrow evening. The guests will include Wilson Barrett, De Wolf Hopper, Walker Whitehead, Dick Golden, Manager McCormick, Manager McClellan, John Ralston, Ben King, Frank Murray, Charles Cotte, Fred Solomon, and J. H. Barnes. A. F. Shuman, the club's treasurer, is off for Fresno, and Judge Kohlman, who has recovered from his illness, has gone South.

Waller Whitehead is in his fourth and last week at the Schiller. He has made a great artistic hit here, especially in Hamlet.

Manager Church, of Lincoln, Neb., will not have the Schiller, and as yet Manager Straight has not decided upon any further course.

Frank Murray, in advance of Aristocracy, which comes to the Schiller next week, arrived Saturday, and the town seems gay. He says that McConnell did not sing at the Lamb's Club gambol, but instead did a serpentine dance. I cannot understand McConnell's recent actions. I know he came from a good family and was gently bred, and his having turned female impersonator puzzles me. Mr. Murray has also discovered McConnell's middle name. It is Augustus. Regards to Sir Augustus Harris, Gus Williams, Gus Pennoyer and Gussie De Forrest. Gus Levick please write.

Pauline Hall and her clever comedians have made a hit in Princess Trebizonde at McVicker's and it opened its second week to-night. Manager L. L. Sharpe has arranged for a big revival of America at McVicker's next Summer.

Sinbad bade us farewell last Saturday night, after a very successful season, and follows George Bowles East, returning soon to rehearse the new Summer spectacle, Aladdin, which is being written by J. Cheever Goodwin, who is now here. This evening De Koven's new opera, The Algerian, opened at the Chicago Opera House for one week and was well received. Herrmann follows next week.

Ashtard Adams, of the Auditorium, has returned from the East, where he completed the arrangements for the coming season of grand opera. The Thomas Orchestra will officiate during the season, and the regular weekly concerts will be dispensed with then.

Steele Mackaye's Scenitorium opened last Monday evening with his scenitorium, The World Finder, and it is pronounced a marvelous success so far as the music, the light effects and the scenery are concerned. Mr. Mackaye exhibited wonderful nerve at the first performance. He was so ill that he had to be carried to the chair from which he read his lecture. Major Moses P. Handy introduced him to the fine audience. The spectacle is now running smoothly, and drawing well.

Colonel J. H. Haverly reopened the People's Theatre last Saturday evening with Mattie Vickers in The Circus Queen. Mase Edwards leaves the Casino to go with him. The outlook is bright.

De Wolf Hopper, Della Fox, and Panjandrum continue to fill the Grand at every performance, and the hurrah entertainment pleases the people immensely.

T. W. Mullaly, who is directing the successful tour of R. E. Graham in After the Ball, will produce his new musical comedy,

A Summer Blizzard, at Havlin's early in April. It was written by Charles E. Haney, author of the successful farce comedy, A Railroad Ticket, and is said to be bright, breezy and up to date. No expense will be spared in the production. The Devil's Auction is at Havlin's this week.

Here is a brief message I received the other day: "I am to be married on the stage of Haverly's for 5 per cent. of the gross. Please mail me strong stage brace. Punch Wheeler, the Household Favorite. P. S. I have nothing to do for three weeks but hunt soubrette names." I was under the impression that Wheeler had sworn off on braces.

Frank Hall, who made a barrel of money by turning a local mirror maze into a bar-room, and who is coming shakels with continuous vaudeville shows at the Casino-Eden Musee, is branching out further. He is to open Frank Hall's Bijou Theatre, a vaudeville house, on Thirty-first Street, and will carry performers between the two places on a trolley-coach. He has also leased the old Jerusalem cyclorama building, and will fit it up as a Winter circus.

Townsend Percy is about to start a sporting daily here called The Straight Tip.

Burr W. Robbins, W. W. Cole and R. C. Campbell, all old circus men, have bought out Broadway and Treysen and will run the American Advertising and Bill Posting Company in their place.

Manager Will J. Davis, stakeholder for the Corbett-Jackson fight, believes it will be pulled off at Crown Point, Ind., near his Willowdale Farm.

Little Lois Arnold, who is the best specimen of the typical American soubrette I have seen in many moons, is playing the pretty Irish colleen with Carroll Johnson, who was at the Haymarket last week. She is more than seven, and as Lottie Gibson sings, "knows a thing or two." A fop attempted to hold her up on the Madison Street bridge the other night and when he finished he didn't have even a collar button.

Hallen and Hart, who rested here last week, opened well at the Haymarket last evening, and openings at the other houses were Julia Stuart in The Two Orphans at the Empire, Ole Olson at the Windsor, Romany Rye at the Alhambra, Rogers Brothers' Big Specialty company at the Clark Street Theatre, burlesque at Sam T. Jack's Madison Street Opera House, and vaudeville at the Lyceum and Olympic.

Manager Daniel Frohman has accepted a play called Kindred Hearts, the work of James Fanning Latham, a Chicago lawyer.

"Biff" Hall.

## PHILADELPHIA.

The Shakespearean Opera Well-Known to the Philadelphia Public—The Grand Opera House, Saturday, House closed.

[Special to The Mirror.]

PHILADELPHIA, Feb. 12.

Mrs. John Drew closed her fortnight at the Grand Opera House, Saturday. House closed.

The District Fair, with a good company, entertained at the People's. Siberia opened this evening to a fair house.

The Grand Avenue still has crowded audiences. Manager Holland announces the return of Creston Clarke for a four weeks' run. Nancy and Company, the bill for this week, has a great attendance to-night.

A Night at the Circus met with indifferent success at the Park. The Sleepwalker, for the first time in this city, had a fine opening and a large advance sale.

Henry Irving's last night was made a gala occasion. It was the most successful week, pecuniarily, the Chestnut Street Opera House has ever had. America is on for a run to-night with a house sold a week ago.

The Girl I Left Behind Me, now in its fifth week, is showing signs of weakening, so far as attendance is concerned. Still, the Chestnut Street Theatre has rarely shown such a strong box-sheet as this engagement has presented.

Thomas W. Keene's engagement at the Walnut was more of a surprise artistically than it was in a money sense. The attendance was fair at all times. Poor Girls has a good attendance this evening.

The Police Patrol filled a great week at the Empire. Ezra Kendall in The Substitute began his return engagement to a crowded audience to-night.

The South Before the War, at the Auditorium, prospered. To-night The Meteors begin their week to a crowded house.

Sothern concluded his run at the Broad, giving Lord Chumley to good attendance, and is succeeded by an adaptation called The Other Man, which drew a good house to-night.

Peck's Bad Boy drew the largest audiences in the history of the Standard Theatre. Ada Gray followed with East Lynne. To-night An American Hero is drawing a big house.

Forepaugh's Theatre put in a fine week with The Fast Mail. Nobody's Claim has a big house for this week's opening.

The Athletic and Specialty company at the Lyceum put in a fair week, and is followed by the Violet MacIntyre company, which drew fairly at the matinee this afternoon.

Gentleman Jack at the National this week. The Bijou is always crowded, and the company is of exceptional strength the present week.

Charles Benton has retired from the Star, and Dr. George D. Cox, late dramatic editor of the Inquirer, has purchased his interest. Katherine Germaine's Opera company commences a five weeks' engagement on Feb. 9, opening with Sad Pasha. Scott Marble, librettist of this opera, is stage manager of the Star, and it is probable that Richard Stahl, who resides here, and who wrote the opera score, will conduct the orchestra. Business is to the capacity.

The Black Crook, under the management of Eugene Tompkins, opened for a run at the Academy of Music, commencing prosperously to-night.

EDWIN RUSHTON.

## CINCINNATI.

Fanny Davenport and the Liliuputians Open to Big Audiences—Visitors to Leave the Stage.

[Special to The Mirror.]

CINCINNATI, Feb. 12.

The Walnut is apparently assured a profitable week. Cleopatra, with Fanny Davenport in the title role, duplicated the success attending its previous productions at the Grand, and Melbourne MacDowell as Marc Antony fairly divided the artistic honors of the evening with his wife. The play was cast and staged in admirable style. Corinne next week.

The Liliuputians opened a week's engagement at the Grand yesterday evening to one of the largest houses of the season and the clever work of Franz Ebert and colleagues Adolph Zink, Selma Goerner and Ida Mahr, was enthusiastically received. A Trip to Mars will be played all week. Next week The Fencing Master.

Duncan B. Harrison in The Paymaster was well received at Havlin's yesterday. Next week Hallen and Hart, followed by Kate and Oliver Byron in The Heart of Africa.

James H. Wallick is a potent card at Heuck's. The Cattle King will hold the boards until Wednesday, when The Blue Grass King will be presented. Agnes Wallace Villa in The World Against Her next week.

A German Soldier, with James A. Reilly in the stellar role backed Robinson's yesterday at both performances.

Marie Stuart, Phyllis Allen, A. O. Duncan and Mlle. Raye are among the clever people included in Victor's Vaudeville company at the Fountain this week. Large attendance.

John Vidoop, of the City Club, will leave the variety stage at the close of the season and open a chop house in Cleveland.

The sisters Perry (Irene and Olga) were soloists at yesterday's Sunday "pop."

Trixie Friganza, who has recently left the Prince Kam company in New York, is resting at her home in Cincinnati.

JAMES McDONOUGH.

## ST. LOUIS.

Defections from the Wang Company—The Hagan, Julia Marlowe, and Corinne Features of the Week.

[Special to The Mirror.]

ST. LOUIS, Feb. 12.

Corinne, supported by the Kimball Opera Comique company, opened last night at the Hagan in Hendrick Hudson to a large audience.

Julia Marlowe's opening performance at the Grand Opera House drew a large and fashionable audience to-night. The Love Chase being the opening bill. A repertoire will follow during the week.

Mr. and Mrs. Kendal gave The Second Mrs. Tanqueray at the Olympic to-night before a large and fashionable audience.

George W. Monroe in My Aunt Bridget opened at Pope's Theatre yesterday to two big audiences.

At Havlin's Theatre, Under the City Lamps.

The French Folly Burlesque company opened to two thoroughly appreciative audiences at the Standard yesterday.

The Irwin Brothers' company will suspend for three weeks after this week. They will reopen in Baltimore.

Mark Priest, treasurer of the Hagan, will take his benefit with Hallen and Hart as the attraction on Feb. 26.

E. W. Krackowizer, representing Fred. Stinson, manager for Julia Marlowe, has a son thirteen years old, who travels with his father, and is an expert stenographer and typewriter. He is assistant representative, and the youngest in the business.

A number of people will leave the Wang company within the next two weeks. Mr. Greensfelder on account of illness left last Saturday night, and Miss Dayo, a member of the chorus, left for her home in Rochester, N. Y., where she will marry within a few weeks a gentleman from Minneapolis, Minn.

Mrs. Thurner, wife of Ed. Thurner, will join the My Aunt Bridget company here.

Sam Donovan, billposter for the Grand, while examining a revolver in front of the box-office on Saturday at 6:30, shot Dan Miner another billposter, who died while being taken to the hospital. Donovan was arrested but was discharged yesterday.

Watry Hyde, musical director, and Tommy Grady joined Corinne company here to-day.

Florence Rousseau, a St. Louis girl, made a hit by her singing in Corinne's support last night.

Manager Pope, of the Hagan, has gone East on business.

W. C. HOWLAND.

## PITTSBURG.

The Land of the Midnight Sun Makes Another Hit—Visitors to German—Just Before Again.

[Special to The Mirror.]

PITTSBURG, Feb. 12.

The Land of the Midnight Sun was produced at the Bijou to-night before a large audience, and made an instantaneous hit. Next week, Oliver Byron.

The reappearance of Jane at the Alvin was welcomed by a large house. Jennie Yeaman was excellent. Frohman's Comedians follow.

The German-speaking patrons of the Duquesne filled the house to-night, when Haimath was produced by the German Theatre company of Cincinnati. There will be a change of programme each evening. Next week, Sinbad.

Archie Boyd opened at the Grand in The Country Squire to good attendance. Next

week, Carroll Johnson in The Irish Statesman.

At the Academy of Music the Reutz-Santley company gave a first-class variety performance. Sam Devere follows.

Fowler and Warrington's company are appearing in Skipped by the Light of the Moon at Harris'. Next week, The Paymaster.

Manager Little, of the Palace Theatre, is making arrangements to put on light opera during the Summer.

A. V. Pearson is in town.

E. J. DONNELLY.

## BOSTON.

Comedy Sticks Attention with Underman's Serious Play—Buttler's Strange Pathos.

[Special to The Mirror.]

BOSTON, Feb. 12.

Felix Morris was always a favorite when he accompanied Rosina Voles to this city, and the Hollis Street had a very good audience to-night when he opened his engagement, playing in Minnie Madden Fiske's one-act play, The Rose. The Vagabond, and Mrs. Fiske's two-act comedy, Moses.

Mr. Morris was warmly received and made his chief hit as the old Count in The Rose. Kendall Weston was especially clever in his support. The size of the audience was a compliment to Mr. Morris, for we have the worst storm of the Winter to-night.

The Museum presented a new organization to Boston theatregoers in Daniel Frohman's Lyceum Comedy company, which appeared in Americans Abroad, to be given this week only, as next week the company will produce A Fashionable Girl, by H. H. Winslow.

The production of Americans Abroad was even better than last Autumn, and the house was very large. Messrs. Gilmour and Polk and Misses Harrison and Kinnaird made hits.

Modjeska will never lose her position as a prime favorite in Boston, and the chance to see her in her new play, Magda, served to draw a large audience to the Tremont to-night.

Modjeska never acted with such power. She seemed nervous for particularly fine work and she took the house fairly by storm.

The actress says she may not retire from the American stage at the close of next season, although she has been invited to take the artistic direction of a theatre in Poland.

A Nutmeg Match, with its pile driver and its calf, has often been played in Boston, but this year it has a new attraction to local theatregoers, for pretty Ida Glenn, for two years a favorite at the Museum, is now a member of the company.

Another well established favorite is at the Grand Opera House this week, My Jack. It will only remain a single week, as the stock company returns on Monday to produce Mark Price's False Colors.

Circumstances have changed the plans for the Park. It had been intended to give About Town a long run, but as Russell's Comedians have arranged to go to the New York Casino to take the time originally allotted to Camille D'Arville, they will remain in Boston only one week after this. William Barry in The Rising Generation will follow.

A Milk White Flag continues at the Boston. Avery Strakosch, one of the vivandieres, was taken suddenly ill with tonsillitis, and had to be replaced at almost a moment's notice by Adele Archer. That left Rosa France, Rachel Noah's daughter, as the only soprano among the principals.

Charley's Aunt continues to play to tremendous business at the Columbia, but announcement is made that it will only remain here two weeks after this. The piece could run with profit much longer. Those who have seen the production in New York and Boston say that ours is better in many respects.

At the popular priced houses the attractions this week are: Bijou and Howard, continuous variety; Grand Museum, Edith Mai in Young Sleuth; Lyceum, Fay Foster Burlesque company; Palace, Johnny Griffin's company, which includes the Clipper Quartette.

From the 6:30 of The Isle of Champagne to the pepper of Tabasco is quite an abrupt change, but it is one which Thomas Q. Seabrooke is going to make. Edward E. Rice long ago obtained an option on Barret and Chadwick's merry piece, which made such a hit when given by the Cadets at the Tremont recently, while a second option was obtained by R. M. Field of the Museum. After the production circumstances were such that Mr. Rice could not see his way to producing it—in fact, it is said that he does not intend to arrange for any more long runs in Boston. Then Mr. Field's claim was in order, but when he learned that Seabrooke was anxious to get the piece he waived his rights. Seabrooke was packing the Museum with the Isle of Champagne at the time and it did not take very long to complete the details or the deal. Seabrooke thus gets the piece and will produce it at the Museum for a long run beginning April 9. He will take the part of the cook, Walter Allen that of the pasha, and Elvia Cox that of Lola, while the present company will be considerably strengthened to meet the requirements of the piece.

Isabelle Evesson of the Grand Opera House company is being annoyed by a man who sends her unwelcome notes of admiration, bouquets, etc. When she was playing in Sappho at Chelsea last week this unwelcome admirer forced his way upon the stage of the Academy of Music and had to be ejected.

Edward E. Rose has changed the title of his new one-act play to Daybreak. It will be played at the Press Club entertainment by Marie Barres, Boyd Putnam, Mr. Rose and Blanche Rice, who is a young dramatic student of great promise.

C. W. Currier, manager of the Bowdoin Square, was seriously ill at his home in Maplewood most of last week. The friends



of this popular manager unite in congratulating him upon his complete recovery.

Mrs. Nat Child's is in Florida for her health. Can it be that Nordica has shaken the dust of Boston off her feet after the recent unpleasantness between the Handel and Haydn Society and herself. She had been announced as one of the singers at the coming grand opera season at the Mechanics' Building, but the casts thus far made public contain the names of Calvé, Melba, Eames, and the other prima donne and not her own.

Mrs. Emma V. Sheridan-Frye was one of the prominent contributors to the Sunday Post of yesterday, which was issued entirely by women. Her associates were as clever as herself, and the paper was more talked about than any that has been printed in Boston for years. Mrs. Crosby as dramatic editress kept that department up to the high standard maintained by her husband.

Isaac B. Rich, manager of the Hollis Street, has gone to Florida for a fortnight.

Frank Perley received a cordial welcome from Boston newspaper men last week when he came here in advance of Modjeska.

Felix Morris gives a reading this week for the benefit of the women's work of the Church of the Unity, whose pastor, the Rev. Minot J. Savage, is one of Mr. Morris's most intimate friends.

Last week Class B., of the Museum School of Acting, gave Morton's comedietta, Atch, and a pantomime, illustrating the school's methods as carefully taught by Edward E. Rose.

Annie Clarke has recovered from her recent illness and has resumed her part in Sappho with the Grand Opera House stock.

Gertrude Rivers, of the Lyceum Comedy company, is a Boston girl and makes her first professional appearance in her home at the Museum this week.

Two young actors who are popular in society circles are in Boston this week—Kendall Weston, with Felix Morris, and Wadsworth Harris, with Modjeska. Each will be overwhelmed with social attentions judging from past experiences.

A charity entertainment which originated among the members of the Grand Opera House stock, is to be given at the Mechanics' Building the first week in April. It is to be a Dickens Ball with a prize to be awarded for the best representation.

The Board of Appeal will not interfere in regard to the rebuilding of the Alcazar, but it has made a ruling to be applied in future cases of the sort.

A dime museum manager in this city was fined \$25 for exhibiting a four legged girl last week.

After the Press Club dinner last week H. A. McGinnis invited all the boys to accompany him to the Boston for the remainder of the evening. Of course they went and enjoyed themselves immensely. The Boston has established a great revolving electric sign in front of the house which is the most elaborate sign ever displayed in this city.

JAY B. BENTON.

## CLEVELAND.

**A Tangled List of Attractions and Large Houses the City—A Local Comic Opera Preparing.**

[Special to The Mirror.]

CLEVELAND, O., Feb. 12.

The Euclid Avenue Opera House was filled to-night when Sol. Smith Russell appeared in April Weather, which was well received and will be repeated three more performances, with a Poor Relation the rest of the week.

Whitney's Opera company in The Fencing Master, with Marie Tempest in the stellar role, drew a crowded and fashionable audience to the Lyceum Theatre to-night. The company is a good one and has several Cleveland favorites, notably H. W. Tre Denick and Maggie Bolton. The Bostonians follow in Robin Hood.

Jacobs' Theatre had a good house to-night when N. S. Wood opened in Out in the Streets, which will remain all week and be followed by Vernona Jarbeau.

Russell Brothers' Comedians drew two big houses this afternoon and evening at the Star Theatre. Next week, The City Club company.

The Cleveland Athletic Club will produce their comic opera, Moses Cleveland Up to Date at the Opera House early in April.

Fletcher Brady, treasurer of the Lyceum Theatre, visited his old friends in Toledo last week.

WILLIAM CRASTON.

## BELLE ARCHER BEGINS WELL.

[Special to The Mirror.]

SCRANTON, Pa., Feb. 8.—Belle Archer began her starring tour here to-night to a large audience at the Academy of Music. She made a great success. Her supporting company is very clever. The play presented was An Arabian Night. Miss Archer is very happy cast. She was applauded warmly at the end of every act.

M. H. BURGESS,  
Manager Academy of Music.

## HE OWNS BOTH THEATRES.

[Special to The Mirror.]

DES MOINES, Ia., Feb. 10.—Manager William Foster has purchased the Grand Opera House, thereby securing ownership of both the theatres in this city.

L. G. SHERMAN.

## CARRIE TURNER MARRIED.

The report circulated yesterday of Carrie Turner's marriage to John Mack is true. A Mirror reporter was able to verify that much of the story, although it was impossible to ascertain the exact date when the ceremony was performed. Mr. Mack is the leading sporting man in Albany. He will probably back his wife in a tour this Spring.

## A DOLL'S HOUSE AT THE EMPIRE.

The sale of seats for the special matinee performance of A Doll's House at the Empire Theatre on Thursday afternoon is very large. The house will be crowded. The boxes alone have sold for \$300, and few seats remain in the orchestra and balcony.

Minnie Madden Fiske will play Nora, the leading character in Ibsen's play. She will be assisted by Courtenay Thorpe as Helmer, William H. Thompson as Krogstad, Vincent Sternroyd as Dr. Rank, Sydney Cowell Holmes as Mrs. Linden, Bijou Fernandez as Ellen, and Alice Leigh as Anna. The stage will be managed by Joseph Humphreys and Clifford Leigh.

Among those that have taken seats or boxes are W. D. Howells, Edmund C. Stedman, Brander Mathews, Colonel and Mrs. Robert G. Ingersoll, Mrs. Howard Carroll, Francis B. Leggett, Mrs. J. Hood Wright, General and Mrs. Charles Collis, Mrs. Eugene Kelly, Dr. T. S. Robertson, Dr. and Mrs. Egbert Guernsey, Mrs. John H. Starin, Mrs. Dwight Miller Harris, William L. Bostwick, General and Mrs. Varian, and many others.

The proceeds of this performance will go to the maternity and training school departments of the Hahnemann Hospital.

## MIRROR CALLERS.

Among those that called at the Mirror office last week were the following: Louis Aldrich, Isabelle Urquhart, Digby Bell, William Furst, Marie D. Shotwell, C. T. Dancy, Emma Field, Guy Standing, Valerie Bergere, B. J. Kendrick, J. Henchey, John K. Newman, M. McKim, Louise Cahlers, Edith Evelyn, Kathryn Dana, Harry P. Acker, Ruth Aldridge, Grace Ogden, Edwin Mordaunt, Edward Grace, Minnie Packard, Una d'Morre, T. D. van Osten, Josie Seba, Edwin C. Barry, Frank A. Connor, Fanny Johnson, F. R. Giles, B. A. Myers, Florence Noble, N. S. Butterfield, George Barr, Charles Plunkett, J. Frank Sherry, Mrs. Fred. Marsden, John F. Peachey, Ada Melrose, Charles Klein, Harry Braham, Cyril Norman, T. H. Brabes, Maud Mogley, Fred. G. Ross, W. A. Maguire, Clifford Leigh, Fred. Melville, C. J. Burbidge, Lionel Bland, Minerva Adams, Vera de Vere, Rita O'Neill, Bingley R. Fales, Ferdinand Hight, George Scott, Helen Ruskin, Barry Johnson, James B. Mackie, W. F. Crossley, Sheridan Block, Collin Kemper, W. H. Chisholm, and Col. C. P. de Garmo.

## ROBERT BUCHANAN'S SHERIDAN.

The play on the subject of Richard Sheridan, written by Robert Buchanan, regarding which he had a controversy with Daniel Frohman for not producing it last Summer, has just been presented in England. The correspondent of the New York Tribune cabled on Sunday as follows: "Mr. Robert Buchanan has achieved a very considerable feat. He has contrived to present Richard Brinsley Sheridan to an English audience as dull, solemn, priggish and vulgar. The play called Dick Sheridan, which Comyns Carr has produced at the Comedy Theatre, is an even less successful dramatic effort than The Charlatan at the Haymarket, by the same author. I is, I believe, the same which Daniel Frohman wisely declined to bring out in New York, preferring to pay a large forfeit to the writer. Mr. Carr has done what could be done for this melancholy piece, but his managerial skill is of little avail."

## MR. ROYLE GETS A SETTLEMENT.

The controversy between Rich. Harris and Frohman regarding the contract held by Edwin Milton Royle to play Friends at the Columbia Theatre, Boston, for two weeks beginning Feb. 12, has been adjusted.

Charley's Aunt is running to big business at the Columbia, and the management did not wish to interrupt it. Mr. Royle, however, set a special value upon the dates, owing to arrangements he had made to play afterward through New England. He began legal proceedings to enforce his contract.

The matter was settled last week, however. Mr. Royle receives a cash payment of a considerable amount, and he will play a week at the Hollis Street Theatre in March.

## E. S. WILLARD.

On another page of this number appears a portrait of E. S. Willard, who is now playing what will be his last American season for several years to come. Mr. Willard has worked incessantly and ardently for two years past, and his health is impaired as a result. He will enjoy a long rest abroad and in this country. Mr. Willard has made a splendid name for himself in the United States. He has cherished high standards, and has had the satisfaction and profit of winning most liberal patronage from the public. Mr. Willard has in a very short time become wealthy. He deserves the reward of his earnest efforts.

## BLUE GRASS IN NEW YORK.

Cyril Norman will bring his successful play, Blue Grass, to this city shortly. Its first performance in New York is fixed for Feb. 26 at the People's Theatre. A number of new realistic effects will be shown. There will be a realistic mountain scene, exhibiting an incomplete railway excavation, with a practical derrick which will be employed sensationally. Robert J. Cutler has devised many other mechanical effects for this production of Blue Grass.

## POWELL'S PLANS.

Powell, the magician, who has been very successful on the road this season, has decided to play only the larger cities next season, when he will produce two of the largest and most expensive illusions ever seen on the stage. Powell has made quite a reputation as a man of mystery. B. A. Myers, who is booking Powell, is now in the city, with an office at 1432 Broadway.

## QUES.

The Wicklow Postman closed season on Saturday night at Jersey City.

The Silver King will close season in Paterson on Jan. 24.

William Sidney, who came from the Adelphi Theatre, London, to stage A Woman's Revenge, at the American Theatre, sailed for home on Sunday.

Marcus Moriarty now appears as the Judge, and Fred. Sackett as John Overstone in A Woman's Revenge.

The Limited Mail company is idle this week.

The Master and Man company is idle this week.

Mr. and Mrs. James T. Powers are staying at the Hotel Vendome.

William Ingersall and Sidney Price have been engaged to support Charles Coghlan.

The title of Charles Klein's comedy, The Bridegroom, has been changed to A Dark Horse, and under that name Charles Dickson will present it at the Bijou in April.

Boston culture is now manifesting itself in a craze for farce.

Speaking of an adaptation of Sardon's Maison Neuve, the Worcester Gazette ingeniously remarks: "Maison Neuve is a story of the Parisian bourgeois, a distinctive class, which is unlike anything to be found in New York or Worcester."

Harry Thompson, an old-time actor, was sent to Bellevue on Wednesday night. He was suffering from alcoholism.

Willard Lee opened last night with The Patent Applied For company in Brooklyn. He has recovered from quite a serious illness.

The San Francisco Examiner seems to be pursuing a course calculated to give theatrical companies of all kinds an additional reason for giving San Francisco a wide berth.

A supper was given to Henry Irving last Wednesday night at the Union League Club in Philadelphia. Several distinguished men were present.

The California Opera company, singing at the Academy of Music in Toronto, last Thursday night, struck for overdue salaries between the acts. The manager threatened to seize their baggage if they did not proceed, and after a half hour's work the performance proceeded.

Mr. Francelli sang very acceptably at the benefit to Arthur Moreland at the Park Theatre on Sunday night.

Millie Liston is in Denver, Col., with her husband, Hudson Liston, she having closed her engagement with the People's Theatre there. She writes to The Mirror: "I send a word of praise from the 'silver State,' although it might now be called 'the gold State,' as we hear of nothing but the finding of new gold mines. My husband and myself are waiting patiently for the opening of the New People's Theatre in Minneapolis, as we are both engaged there. Since the closing of the Gardens here last September we have been very busy playing under J. C. Sackett, who has been a friend to many. He has had crowded houses, and has paid salaries in full. Business is picking up, and I think Denver is better off than most of our Eastern cities. Marion Erle has joined Sackett's forces."

The Crust of Society, Potter of Texas, the Tavery Opera company, in Old Kentucky, Field's Minstrels, After Dark, The Old Homestead, and Rhéa are playing this week on Jefferson, Klaw and Erlanger's Southern Circuit.

Carl and Theodor Rosenfeld will open their season at the Fifth Avenue Theatre on March 12 with a farcical comedy called Love's Extract, which will be presented for a run.

Writes Henry Clinton Sawyer, manager of the tour of Edmund Russell: "Every year The Mirror gets a stronger hold on the public. It is the cleanest and the brightest dramatic paper in the world."

Miss St. George Hussey will be seen next season in a new farce-comedy called Bluffed. She will be supported by a company of well-known people.

Harry Watkins, who died the other day, possessed one of the largest collections of play-bills owned in America. He had collected them from boyhood. Colonel T. Allston Brown has an immense collection of theatrical newspaper clippings, bound, classified and indexed.

Some surprise is expressed in several English theatrical journals that Albert Gilmer, who for nearly two years has been the acting manager of the London Alhambra, was not promoted to the higher salaried position of general manager, which has just been given to a Mr. Moul, a concert agent.

The leading parts in Herbert Hall Winslow's new comedy, A Fashionable Girl, which will be produced by the Lyceum Comedy company next Monday in Boston, will be played by J. H. Gilmour and Maude Harrison. Other characters will be acted by J. B. Polk, Owen Fawcett, George Alison, and Helen Kinnard. Mr. Winslow wrote this piece especially for Daniel Frohman's use.

The Silver King suspended for three nights in Altoona, last week, while its scenery was undergoing repairs. J. D. Walsh and wife (Annie Morton) little Mable, Master Harold and Mr. and Mrs. Harry Chase, members of the company made themselves at home in Altoona. Mr. Griswold, the local manager, showed them every courtesy and the Elk Club entertained the gentlemen handsomely.

Manager M. S. Robinson, of the Lyceum Theatre, Buffalo, has secured the Court Street Theatre in that city, relinquished by H. K. Jacobs.

Willis E. Boyer and Harry Hardy, who will put out a new four-act melodrama, entitled Temptation of Money, next season, promise wonderful and novel scenic and mechanical effects and a strong cast for that play.

Sydney Armstrong has recovered from her illness.

The Arch Street Theatre, Philadelphia, has been leased by Willis Blande, and will reopen with a stock company headed by George Leacock.

J. H. Symonds has been granted an absolute divorce from his wife, Lottie West Symonds, by Judge Dugro, in the Superior Court of this city.

Loie Arnold is praised by Chicago papers for her work as Mary O'Sullivan in The Irish Statesman.

Carrie Lamont will star next season in repertoire.

A letter from London, England, states that "little Freddie Huke (our baby,) the popular soubrette, is breaking the hearts of the London dudes. She is in her third week at the Royal Trocadero, and is making the biggest kind of a hit."

Edwin Milton Royle, Selena Fetter Royle, and the other members of the Friends company are idle in New York this week.

Max Figman, J. W. Shannon, Edna Wallace-Hopper, Ode to Tyler and Frazer Coulter were among those that left for Philadelphia on Sunday afternoon to appear in Poor Girls.

Lulu Klein has been engaged to sing in light opera in Columbus, O.

Sydney Wilmer was on a still hunt all last week for another actor who would be his living image. Mr. Wilmer's chance to appear in The Sleepwalker with Hilliard and Arthur depended on his succeeding in his quest. In that piece are two characters that look exactly alike.

On Friday last Evans and Hocy sold their adjoining properties in Lexington Avenue, near One Hundred and tenth Street, for \$21,500.

Mouret-Sully, the French tragedian, will open a two weeks' engagement at Abbey's Theatre on Monday, March 6. He will appear here, among other plays, in Edipe-Roi, Antigone, Ruy Blas, Hamlet, Hernani, Le Cid, and Andromaque. Mme. Segond-Weber, of the Comédie Française, will play the leading female roles.

Mrs. James A. Herne has organized a company which includes F. F. Mackay, Maude Banks, Charles S. Richmond, George Woodward and Colim Kemper, and is rehearsing Margaret Fleming. Mrs. Herne proposes to play in a repertoire which will include Ibsen's Rosmersholm, Howells' Bride Roses, and Reade's Masks and Faces.

Branch O'Brien will arrive in town this week to inspect the new scenery being prepared for Blue Grass, and to arrange the details for its presentation at the People's Theatre next week.

The Kansas City Times prints an interesting interview with Virginia Earle, of the Wang company. Miss Earle tells of her experiences in Australia, where she was with Rice's Evangeline company, and a she became acquainted with Sarah Bernhardt, whose hospitality she enjoyed. Miss Earle in the interview announced her matrimonial engagement to Frank Lawton, who she intimated might become a star.

Clara Lake obtained a divorce in St. Louis on the 7th inst. for desertion and non-support from Arthur H. Thomson, of Boston. They were married in Bainbridge, Ga., on Jan. 26, 1891, while touring through that section of the country. Mrs. Thomson has returned from the stage, and is now employed as stenographer in a large commercial house in St. Louis.

Herber Albini was cited to appear before Judge Bartholmew, of Indianapolis, Ind., last week, to answer for contempt of court. Albini played a specialty company under the name of the "Meteors," and attorneys representing Williams' Meteors sought to restrain him.

The George A. Treyser Bill-Posting company, of Chicago, has been purchased by W. W. Cole, Burr Robins and R. C. Campbell, all of whom are known in circus affairs, for \$60,000. The new company will be known as the American Advertising and Bill Posting company.

The clergy of Fremont, Ohio, issued a joint protest in the News of that city against attending the production of Spranger and Welty's Black Crook at the Fremont Opera House, with the usual result of attracting a large audience. Managers Heim and Haynes, of the Opera House, in a card in the News thanked their patrons, and especially the ladies who were present in large numbers, and the managers made particular acknowledgment of their indebtedness to the preachers.

The audience at the final performance of the Coquelin company at Abbey's on Saturday night remained seated and applauded after the play in a manner that signified expectation of a speech from Coquelin. The actor soon appeared in evening dress and rendered his monologue, La Chasse, with delightful effect, but could not be induced to speak informally.

There was a long wait at the Metropolitan Opera House on Friday night between the performance of La Traviata and Cavalleria Rusticana. It was afterward explained that Mme. Nordica in the former opera wore a \$2,000 diamond clasp in her hair, and that it was missing when the curtain went down. The wait was consumed in an unsuccessful search of the stage for the jewel.

Commencing to-day (Tuesday) the Clark Street Theatre, Chicago, will inaugurate a series of Tuesday matinees. The Thursday matinees at this house have been so large that it has been necessary on many occasions to display the S. R. O. sign, and people have been turned away. Since the reduction in prices business has been phenomenal. Future bookings include Bells, Tony Pastor, Rogers Brothers' Big company, etc.

The Chicago Record publishes a story of a fraud upon several of the theatres of that city that issue season tickets.







## APPRECIATIVE AND RETROSPECTIVE

As You Like It is one of the pleasing productions of the poet Shakespeare. It is one of the most profoundly poetical and imaginative comedies in any language, as well as one of the best acting plays. The art of treating plain and common subjects, and of giving feeling and interest, and even a refined coloring to bucolic topics and rural scenes, requires, perhaps, more skill than any other kind of composition; but Shakespeare, in his transcendent genius, has concentrated without loss either of substance or flavor, rustic beauties with courtly manners.

One almost hears the pleasant rustling of the mid-summer leaves, smells the odors of the flowers, and sees the dappled shadows on the grass in his work. Transported into an ideal world, we seem to participate in all its fanciful delights. With the banished Duke we hunt the "poor dappled fool," and passing from fatigue in the chase listen and applaud "to the very echo" his philosophical exclamations. Now we find ourselves reclining with Jacques on Nature's enamelled carpet beside a brook, and as the passing wind snatches from the branch of an overhanging tree the yellow leaf and casts it on the bottom of the stream, we listen with delight to him who finds: "Tongues in trees, books in the running brooks, sermons in stones, and good in everything"; we follow him as he moralizes on the trifling spectacle, and descants on eternity; then again, we thread the mazes of the forest with Touchstone the "motley fool" hearkening to the observations which he vents in mangled forms.

The week before last there was a nightly representation of this comedy at the Garden Theatre by a number of women under the auspices of the Professional Woman's League. Every character was enacted by a woman. To witness one of these performances was indeed a dramatic treat. Every character was exceedingly well acted, and the production one that reflected great credit upon all. In fact, I doubt if there has ever been witnessed on any stage a more creditable performance of this poem, and one where so much care and attention had been expended upon details. I regret that the speculation should not have been more successful pecuniarily, as it richly deserved crowded audiences. Beautifully put on the stage, enriched with good costumes and artistic groupings, well acted, etc., it was one of the most admirable presentations our stage has witnessed in a long time.

Madame Janaschek's Jacques was made up of faults and beauties. It is one of the many characters Shakespeare has introduced into his plays either for the purpose of conveying wholesome truths or to divert the mind from dwelling too long on gloomy events, while they have no connection with the plot. There is so little interest attached to Jacques that it is reserved for a really talented actress like Madame Janaschek to catch the poet's idea, so as to delineate the character, properly, and render it attractive. It was a great treat to hear her give "The Seven Ages."

Touchstone is a choice fellow and the winks he serves up to us are not the less relished because they are not furnished so elegantly as those of Jacques. Kate Davis' characterization of this role was nearer my ideas of the way it should be portrayed than I have ever seen it represented. It is one of Shakespeare's most difficult characters. Cordially did I say to Jacques' interrogation, "Is this not a rare fellow, my lord?" Truly, he is. Kate Davis is an actress of genuine merit. Rich and abundant in humor, original both in conception and manner, and rigidly faithful to the character she represents. She has some striking peculiarities of figure, voice and countenance, all of which tend to excite and keep alive the merriment of the audience.

Mary Shaw's Rosalind is among her best performances. She has a good idea of the character, and gives much effect to its poignant satire and luxuriant fancy. In the first scene of the third act she was unusually excellent—the wit of Rosalind seemed to be the creation of her own imagination.

Maudie Banks was excellent as Orlando. She was able to stamp in words the cursory reader would consider ordinary that impress of her genius which fixed them indelibly in the minds of her hearers. Her performance of the character bore the same relation which majestic prose bears to sublime poetry. Her performance abounded in beauties. The character requires strong energies to support it, and she exhibited her ability to sustain it with a rare display of excellence for which she was warmly and justly applauded.

Helen Ottolenghi was delightful as Celia. Her archness in one or two scenes told admirably, and the entire impersonation showed much vivacity and intelligence.

Lucille La Verne deserves praise for her natural performance of Corin. Her conception of the character was embodied in the spirited and discriminating execution resulting from an accurate and intelligent knowledge of her part, displaying correct study and a refined and quiet conception.

Ma Jeffreys was made up well for Frederick. Ada Dow Currier is deserving of all praise for the stage direction of this comedy, which was excellent.

It was not until after the Reformation that women were first introduced on the stage. Previous to the time of Sir William Davenant, all the female characters were personated by men; and we have an account of several performers who particularly distinguished themselves in this line of acting. Stephen Hamerton, who acted at Blackfriars, just before Shakespeare's time, is said to have been a most noted and beautiful woman actor. Hart and Clem also played women's characters.

Women actors were first introduced by Sir William Davenant at his new theatre in Lincoln's Inn Fields, in the Spring of 1662. Mrs. Sanderson was the first woman who appeared on an English stage. She played the role of Jane. The introduction of women

men was thought to be a questionable innovation, and an apology was written as a prologue to Othello noting the absurdity of men sustaining female characters. No sooner, however, were women introduced on the stage than they immediately became too attractive for the practice to be discontinued. So popular did women performers become that some plays were acted entirely by women as they had previously been by men. The Parson's Wedding, a comedy by Thomas Killigrew, at its revival in 1664, was wholly performed by women, although there were seven male and six female characters in this piece, exclusive of servants.

COLONEL T. ALLSTON BROWN.

## FOREIGN NOTES.

The London *Times* recently printed a portrait of Eugene C. Stafford, a well-known manager of that metropolis, with an interview describing his theatrical career. Mr. Stafford is known to many American professionals.

On one of the Valkyrie nights the receipts at the Paris Opera were 21,516 francs. During October the terms were 298,285 francs, an average of 45,599 francs.

According to a Paris correspondent, the Bonapartists have resorted to the stage as the propaganda of their political ideas. There seems to be no basis for this report beyond the very simple coincidence that Sardou's *Madame Sans Gene* and Napoleon are running simultaneously in Paris.

The Castle of Monte Cristo, which was planned by Dumas near Paris after he had gained wealth from his great work of that name, is for sale. It has changed hands frequently, but as it still contains many articles connected with the life of Dumas, it has been suggested that it be turned into a memorial for the author.

London is extending sympathy to Lily Linfield, a "classical" dancer, who has to dance barefoot in this weather!

There is nothing more original than French humor when it is applied to English subjects. A travesty of *Romeo and Juliet* was recently enacted at a Paris theatre. The first scene shows Romeo waking Juliet from her eternal sleep at the tomb. Then the lovers are shown at their fireside in the conventional atmosphere of domesticity. They quarrel, as some married persons do, and Benvolio enters and joins them at dinner. The soup, prepared by Juliet's fair hands, is not good, but Benvolio takes twice of it in compliment to her. Benvolio and Romeo depart. Juliet prepares to elope with Benvolio, but Romeo, suspicious, returns, pitches Benvolio into the night, and taking Juliet to the tomb again, he ends both their lives.

Joe Bibb, for many years a popular clown in England and on the Continent, recently died in the Birmingham, Eng., Workhouse Infirmary, prematurely old, at the age of forty-eight. He was the inventor of the shadow pantomime.

A granddaughter of Lord Nelson, Miss Treadway, has become a member of Edward Compton's company.

A five-act play, written by an untitled dramatist upon the subject of Queen Elizabeth, has been accepted by Sarah Bernhardt. In one of the scenes a Shakespearean performance is introduced.

A league has been formed in Paris to reform the extreme license in word and action that characterizes some of the café-chantant stages in that city.

The students of the American Academy of the Dramatic Arts will give the third evening performance of the season at the Berkeley Lyceum on Thursday evening. Then *Flowers Grew Fairer*, by Sutton Vane, *The Cigarette from Java*, a one-act comedy from the French, by T. Russell Sullivan, and *Pierrot the Painter*—the last named, a pantomime successfully produced at the Berkeley in December, repeated by request—will be performed.

(Received too late for classification.)

## SAN FRANCISCO.

SAN FRANCISCO, Feb. 6.

At the Baldwin last evening Henry Pettit's last play, *A Woman's Revenge*, was presented for the first time. The play is a straight melodrama, without any sensational effects, showing good character drawing, a pretty story and some excellent situations. To act such a play requires the versatility of the Palmer stock co., which did some excellent work. Lucknow, Julia Arthur, E. M. Bell, E. M. Holland and Pascoe appearing to the greatest advantage. Next week, Augustus Thomas' *Alabama* will be played.

Lottie Collins gave her "La-ra-ra" in its entirety at the California Theatre last night, the attendance being very good. The Howard's did a good business last week. Next Monday night John T. Kelly in *McFee of Dublin*.

Patti Ross changed her bill on Sunday night at Stockwell's, presenting Dolly Varden, which she will repeat until the end of this week, and will be succeeded by James O'Neil and co. under his own management, in *Monte Cristo* and other plays.

The Tivoli Opera House revived *Nanon* last night to a good house, and the opera was well sung, staged, and acted. Next Monday night the spectacular burlesque, *Monte Cristo*, will be presented with new and elaborate scenery, gorgeous costumes and accessories, and all the latest music to be had.

The Alcazar Theatre reopens its doors next Saturday evening under the management of Ben Bogner with a vaudeville show, at prices ranging from twenty-five to fifty cents. The co. announced to appear includes Cyrene, Rackett Brothers, Manuel and Lorraine, Master Charles Carter, Gienfeld, Little Cligot, Dorothy Drew, Manning and Hard, Dorine, Trevel and Oro, Mulligan and Linton and others. There will be nine performances a week including matinees on Wednesday and Saturday, the former of which will be known as a special ladies matinee, no smoking will be permitted in the house, and no refreshments sold. This may have a tendency to keep many away, as the Orpheum directly opposite has a good vaudeville show, is making money and permits smoking and drinking.

Lizzie Herberts Daily made her appearance at the Orpheum Theatre last night in conjunction with the specialty co. at that place. She was kindly received, and made a hit.

At the benefit of the Press Club of this city last Wednesday afternoon, in the 47th Street house, the net receipts amounted to about \$1,000, twenty-five per cent of which will go to the Actors' Fund of America.

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Evenings 8:15. Matinee Saturday Only.  
Popular Success.

## MR. JOHN DREW

AND HIS AMERICAN COMPANY,  
Under the management of Charles Frohman,  
Presenting Henry Gay Carleton's new comedy,

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## CROWDED NIGHTS. PACKED MATINEES.

The Dramatic Hit of the Season.

Sydney Grundy's Play.

## SOWING THE WIND.

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Twenty-third Street and Eighth Avenue.

Evening at 8. Matinee Wednesday and Saturday at 2.

The Latest and Greatest Success.

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## MONTE CARLO

Next Week—BLUE JEANS.

## BROADWAY THEATRE

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Handsome and Safest Theatre in the World.

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Presenting for the First Time in New York

THE ROMANTIC INDIAN OPERA.

## The Ogallallas

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## CHARLEY'S AUNT

By Brandon Thomas.

Greatest Hit on Record.

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Broadway and 26th Street.

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TWO LAST WEEKS.

## CAMILLE D'ARVILLE

Comic Opera Company in

PREMIERE NIGHT:

OR A TRIP TO

## VENUS

By Charles Alfred Byrne and Louis Harrison.

Music by Gustave Kerker.

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## THE SENATOR

And a phenomenal cast, including

Agnes South and Frederick Dr. Schellville.

Feb. 19—BROTHER JOHN.

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All time beginning April 30, 1891.

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All the original music by Dave Graham.  
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By HENRY PETTIT.

Extra Matinee Washington's Birthday, Feb. 22.

## H. R. JACOBS' THEATRE

Third Avenue, corner 1st Street.

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Mark Murphy in

EDWARD'S NEIGHBOURS

Next Week—THE STOWAWAY.

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Novelty Comedy Company, Lawrence and Har-

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The McArtys, Musical Dags, Adonis O'Brien,

Quigley Brothers, The Ryders, Joe Kelly, The Bel-

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The Pulse of New York

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Next Week—JENNIE YEAMANS as JANE.

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Week of Feb. 12, 1904.

## Frank Mayo in Davy Crockett

Next Week—ALVIN JOSLIN.

## GRAND OPERA HOUSE

"Popular with the People."

WALLACE McCUTCHEON, Lessee and Manager.

WEEK OF FEB. 12

## THE STOWAWAY

The Leading and the Elite Theatre of Brooklyn.

Col. Wm. E. and Mr. W. L. Smith, Proprietors.

This Week. Matinee Wednesday and Saturday.

HOTY'S A TEMPERANCE TOWN

Next Week—Mr. N. C. Goodwin in *A Gilded Fool*.

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Smith and Livingston Streets.

Under the direction of

R. C. Kennedy, R. M. Gallet & Co.

WEEK FEB. 12.

Matinee Thursday and Saturday.

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## OBITUARY.

## Harry Watkins.

Harry Watkins died suddenly on Feb. 1 at his home, 47 West Twenty-third Street, New York, of heart disease. The deceased was one of the best-known members of the profession.

He was born in New York on Jan. 11, 1839, and first appeared on the stage at Port Snelling, Minn., as Jaffer, in Venice Preserved, during the season of 1859. On June 19, 1860, he first appeared in New York as Edward Middleton in The Drunkard, at the Chatham Theatre, this being the first local performance of the play. Joseph Jefferson was also in the cast. Mr. Watkins, in 1862, acted in conjunction with Eliza Loran at the Astor Place Theatre. In partnership with E. L. Davenport he opened Burton's Chambers Street Theatre on Feb. 2, 1863, as the American Theatre. Fanny Davenport on this occasion made her first appearance on the stage and sang in the chorus that rendered "The Star-Spangled Banner." Mr. Watkins thereafter acted and managed for William E. Burton in the latter's Philadelphia and Baltimore theatres.

On Nov. 2, 1867, he became director of amusements in Barnum's Museum in New York. Just at a time when Barnum proposed to abandon the theatrical part of his show on the theory that the Museum was too far down town for such entertainment, Mr. Watkins produced his own drama, The Pioneer Patriot, in the Museum with great success. It was necessary to have two ticket offices to accommodate the throngs, and two performances were given each night. Mr. Watkins' "History of the New York Patriot" was followed by The Bride of Valentine and Green, Jessie Wharton, Our Country's Sinner, and other plays.

Mr. Watkins, who himself acted twice a week in addition to his duties as manager of the Museum, in 1869 married Mrs. Charles A. Ward, and they soon afterward went to Europe. Mr. Watkins opened at the Lyceum Theatre, London, as Captain Harris in The Brigand and his band, and remained abroad for three years, playing successfully.

Returning to this country in 1871, Mr. Watkins produced at Wallack's Theatre the "ghost sensation," and for six weeks it filled the house. For years thereafter Mr. Watkins and his wife toured the country and became very popular.

Mr. Watkins served in the Mexican war as a drummer boy, and was wounded in the shoulder by a musket ball. This injury was always a source of trouble. As an actor, Mr. Watkins was extremely versatile, his ability covering every kind of characterization. He leaves a widow and a daughter, Anna Lee, who is a member of the Girard Avenue Theatre stock company, Philadelphia. The last public appearance of the deceased was at this theatre on Sept. 27, 1903, as Vergas McCarthy, in his own play, Trodden Down.

The funeral was held at the residence on Twenty-third Street last Thursday morning. Dr. Sample, pastor of the West Twenty-third Street Presbyterian Church, officiated. The attendance of the professional men of a past period was notable. Among the older players present were Mrs. John Elster, who made her debut on April 25, 1844, in Philadelphia; Mrs. Clara Fisher, who first appeared at Covent Garden, London, on Dec. 10, 1849, and is now in her eighty-third year; John Jack, once a famous valet; and John Matthews, of the Actors' Fund.

Others present were Aunt Louisa Eldridge, J. L. Colburn, Charles Craig, J. Fries, Sheridan Corbin, P. F. Webster, Simon De Vries, Horace Richmond, Frederick Wood, H. B. Lonsdale, Fred A. Du Bois, William Mack, Marley Merry, Marion Booth, Mrs. Little Henderson, Mrs. Lester Garney, Irene Ackerman, Helen Newton, William Winter, Harry Jewett, Charles T. Nichols, Robert McClellan, J. S. Bennett, William Dwyer, Colonel T. Allison Brown, and Dr. Lockhart. The four last named acting as pall-bearers. Mrs. Rose Watkins, the widow, was supported by her daughter, Amy Lee, and was attended by her sister, Mrs. John Hovey. The interment was in the Actors' Fund plot in the Cemetery of the Evergreens.

## Notes.

Leonide Le Blanc died in Paris on Feb. 1. She was born of obscure parents in Paris, France, Dec. 8, 1848, and in her childhood showed such intelligence that she was sent to Paris to study for a teacher. She had a liking for the stage, and, abandoning her studies, made her debut at Belleville when only fifteen years of age. She at once impressed managers, and rose rapidly until she became one of the most celebrated of French actresses. She was also an author, was noted for her collection of jewels, and for a fondness for rare coins. She obtained much notoriety through her affair with the Duc d'Aumale.

Emil Hediniger, a musician, died at his home in Egg Harbor, N. J., last Wednesday, of grip, aged eighty-two years. The deceased had traveled much in South America and Mexico, and was recently married.

Kaddour Dard, a brother of Fatimah, Stella and Soaveilla Dard, died at the home of his mother, No. 75 West Fifty-second Street, in this city, last Wednesday, after a long and painful illness.

## THE FLICK.

Scandals and members of Lodge, R. P. O. Elks, are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

New Bedford lodge is to give a first-class vaudeville entertainment in the near future.

Lodge 99, of Clinton, O., gave its annual banquet on Feb. 2. One hundred of its members and their friends participated. There was a delegation of twenty from Cedar Rapids Lodge.

The Elks of Kalamazoo, Mich., gave a minstrel entertainment last Monday. The dressing for the stage was accomplished in full view of the audience. Result it was quite an exciting evening for Kalamazoo.

And now comes the report that Richard Harding Davis is to take to the platform and read a few of his own stories and articles descriptive of Europe. Mr. Davis is a clever writer but he will have to increase the power of his voice if he wishes to make himself audible to an audience.

On Thursday evening the Brooklyn Stenographers Association gave an entertainment at Association Hall. Those that appeared were Elizabeth Gleason, stenographer; Elizabeth Northrop, soprano; Little Eva Bludge, character vocalist; and J. Williams Macy, humorist.

## THE THEATRICAL MECHANICS.

Officers and members of the Theatrical Mechanics' Association are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

The second annual reception and ball of Union No. 1, of Philadelphia, took place on Tuesday evening at Maennerchor Hall. It began at midnight. J. A. Mitchell, Daniel Wiles, Harry Wilman, Charles Stanton, Joseph Wiley, Thomas Murray, and Andrew H. Conway were on the reception committee.

## THE ENTERTAINERS.

Entertainers are invited to send news items concerning themselves or their engagements.

The Chicago Lady Quartette is on its way to California. W. B. Elminster is in advance.

The Remond Concert company reports excellent business in the South. It is booked solid in the West and Northwest, for February and March.

Bill Nye and William Hawley Smith are advertised by no less than twenty-four styles of paper, many of them of the latest novelties.

James Whitcomb Riley will give readings from his own works at the Madison Square Garden Concert Hall on Feb. 26 and 27. Douglas Shirley will appear with him.

F. Hopkinson Smith has finished his course of six lectures on art at Harvard College. The demand for seats was so great that they were obliged to take Saunders Theatre in Cambridge. Even this did not suffice, and so Chickering Hall in Boston was secured.

George Grossmith's latest comic reading, "How I Discovered America," made a hit in Boston.

At the ladies' reception given by the Union League Club of Brooklyn, last week, Marion Short recited, William I. Septh Daley gave some humorous selections, Bertha Webb played the violin, Katherine Kyrner was the contralto, and Mrs. Charles L. Snow the accompanist. Walter Wade arranged the programme.

General Lew Wallace, Julia Ward Howe, George W. Cable, Richard Watson Gilder and John Kendrick Bangs read in Music Hall last week Monday evening from their own works, for the benefit of the Bookellers and Stationers' President Association of the United States.

Jewett, the magician, is sending out a striking chromatic pamphlet.

Dr. J. A. Hasser, of Indianapolis has sent a letter to Queen Lilianakiani offering her one-half the proceeds of a lecture he proposes to give. She shall sit on the platform while he does the talking.

Harry Clinton Sawyer is now in advance of Edmund Russell, and writes that business has been good throughout the South and in some parts of the West.

At the Brooklyn Tabernacle, on the evening of Washington's Birthday, Marshall P. Wilder, Elizabeth Gleason, Elizabeth Northrop, Georgia Powers Carhart, Florence I. Shepard, Nina Drummond Leavitt, Anna Park and others will give an entertainment.

Dr. James Johnston lectured on "What a Physician Saw in Africa" at Chickering Hall on Monday the 14th inst. He detailed graphically and entertainingly a journey across that continent, from Ben-quella to the mouth of the Zambesi. The lecture was illustrated. Previous attempts at the use of photography in African travel have been unsuccessful. Amateurs that have "pressed the button" have found generally after the "snap" had been done that they might as well have left their cameras at home. Dr. Johnston, however, "developed" en route. The results have been excellent. He is under the management of Major J. B. Pond.

Professor Adrian Plate, the magician, filled twenty dates during January, among which were the Lakewood theatre, the Colonial Club, the Lenox Lyceum, the Clover Club and the Democratic Club. For this month he has several engagements in this city, Albany, Troy, Poughkeepsie, etc. His repertoire is so extensive that he is able to give entirely new features on a re-engagement.

The annual harp concert, given under the direction of Phipps and Alphonse, will take place on Tuesday evening, March 6, at Chickering Hall. A remarkable band of harpists will appear. It will include Reuben Brooks, Harry Denton, Doris Brothers, Vera Thomas, Wilbur Hill, Thomas Glynn, Gertrude Foster and Dan Emerson. The Misses Leach will play plantation melodies. The Misses McGinnis will play a harp trio, the Rutgers College Glee Club will sing, Marshall P. Wilder and Master Walter Leon, the boy orator, will recite, and there will be an orchestra of 100 harps and guitars.

The Bohemian Club, an amateur organization of Duluth, Minn., gave a singing concert on the evening of Feb. 1. Quite a number of professionals who have visited Duluth have enjoyed the hospitality of this club.

## VAUDEVILLE NOTINGS.

The Fred Wallace Specialty company are booked solid for the balance of the season.

The three judges, acrobats, have gone to London for a three months' engagement at the Empire. A cablegram was received asking whether the judges were engaged for any definite time, and if they were a couple they leave on short notice for the other side. To the judge, who transacts all the business for the firm, answered in the affirmative, and contracts were signed for a three months' engagement at the biggest salary that the judges ever had. At the end of their engagement there, they intend to make a tour of the world. Eight people were in the party that sailed.

Edwina, "The Sensation," made a decided hit with her dance at the Empire Theatre, Brooklyn, where she was a special feature of the O'Dowd's Neighborhood.

Lucien Tallal, the contortionist, and Lillian Mason, his wife, recently sailed for Europe. He has a three months' engagement at the Empire in London.

The Star Theatre, Brooklyn, it is reported, is to soon open as a continuous performance house.

Edward Estus and his wife have rejoined the Hay-Russell company.

Marie Broughton closed with the Monte Carlo company and returned to Chicago recently to rejoin her sister, Julia Marlowe.

Anna Lloyd, on account of the illness of her sister, Marie Lloyd, is working alone.

The four Nelson Sisters have signed with the City Sports company to open on March 19. Since the Nelson Sisters have been in this country—about four months—they have not lost a week.

Rose and Brennan have closed with the Donaldson company and joined Sam Devers.

Seid Jamal and his troupe of four associates, Hindoo magicians, have arrived in this city from the West. Their performance is marvellous. It includes a basket trick, which alone occupies thirty minutes.

Elvira, the juggler, Holston, the cannon ball king, and several other performers, left last week for the other side to be gone the rest of the winter. Holston has just concluded a six weeks' engagement at the Orpheum in San Francisco. He will return there.

Ella Rice has joined The Black Crook.

Tony Ryan and Silver, musical artists, have joined hands and are doing a funny musical act.

The Warren family, acrobats, have returned to this country after several years' absence. They have been in India, China, Japan, Mexico, South America and other countries not visited by the average performer.

W. A. Haug, recently musical director of the Wonderland Theatre, New Haven, has signed as musical director of Hermann's Theatre.

The Bijou, a new house and the only variety theatre in the city, opened in North Adams, Mass., on Feb. 12, under the leadership of Fonda and Henry.

## FOREIGN PLAYS AND PLAYERS.

## In Italy's Capital.

ROME, Jan. 15, 1904.

Two very clever children are now delighting Italian audiences; George and Dora Lambertini. They are of an old theatrical stock, father, mother, brothers and sisters, are all on the stage. They form a complete company in themselves. George and Dora, however, are the most clever of all. George especially, a baby of five years of age, is a wonder. He talks and smokes like a man, and when asked, who was his mother, he starts in surprise and says, "I, of course, who else do you think?"

They have already played before most of the crowned heads in Europe, and have visited Egypt and South America. I think you had better try and get them in New York—as children nothing can bust them.

Souza, who feels ashamed for the war Commemorative signa was received in Milan, intends opening a "free" Opera House in Milan for the production of operas of foreign composers. I fear he will lose by the undertaking. Italians think too well of themselves to play to foreigners in an Italian theatre.

In Florence, Other People's bread, by Ivan Turgeneff, has been translated by Professor Ciampioli—and has pleased as also Scarabocchio by Carrara and the Tree of Human Invention by Victor Hugo—and a Political Wain by Tagliamonte.

In Rome, our latest novelty at the Valle Theatre is The First Husband of France, by Valabrega. Of plot, as the word should be understood, there is none. But there are plenty of comic situations, of which Italian actors make the utmost by gesture and facial expression. And the plot is laughs from beginning to end. Malrand has a wife and daughter. His wife adores him, and thinks him the best husband in France. The daughter, Leonie, is also married, and her husband wishes to be thought the "second best husband in France." Malrand's exasperated conduct to his wife, however, is only hypocrisy. He is, and always has been, the fastest man in town, and among his conquests he reckons the beautiful Clementina.

Nothing, perhaps, of all this would ever have reached Mme. Malrand's ears had it not been for the telephone, thanks to which Malrand finds himself compelled to pass off as Clementina's father to his son-in-law, who, however, scents the truth, and to save his father-in-law from a certain lecture, or worse, he takes upon himself the old man's part, and has much to do to obtain pardon for himself from his mother-in-law.

One of the funniest scenes in the play is one in which there is a parrot which speaks, and says the funniest things at the funniest moments. The play made the people laugh, and that was all that was expected of it, or could be expected of the comic.

Can you imagine the capital of Italy without an opera during the winter season? Yet, this is the case, and that because the municipality will not grant a subsidy, which is considered necessary for the winter season, though not during any other season of the year. Curiously enough, also, even with a subsidy, the winter season is generally a failure even with its subsidy, while all the other theatres make money, without a subsidy. "This is one of those things which no man can understand," I am sure I cannot.

S. P. Q. R.

## Theatricals in Holland.

ROTTERDAM, Jan. 21, 1904.

A Scrap of Paper, or rather the Dutch version of Sardan's Pates de Mouche has been very successful. The entire cast was a good one, a circumstance worthy of being taken into consideration, and the leading parts were in leading hands. Prosper Bloch (Colonel Blake) of A Scrap of Paper was played by Willem Van Zanten, and Suzanne (Suzanne) by Mrs. Van Eeden. Better interpretations could not have been desired. De Gras and Haepele, the capable lessees and managers of the Grand Theatre have strengthened their already fine company by the special engagement of Willem Van Zanten, the Co-Quin of the Dutch stage, who is indeed an artist *à la carte* and a comedian par excellence. As I have said before, his facial expression, versatility, lightness, ease and superb humor make him one in a thousand. The perfect framework of witty sayings that sparkle through Sardan's work was carried on by Mr. Van Zanten and Mrs. Van Eeden with unfailing spirit, while due justice was done to the quieter parts of the play; in fact it was a thoroughly artistic and enjoyable performance. De Van Zanten was very clever bit of character acting as Huisman.

At the Tivoli Theatre the farcical muse has held undisputed sway this month, and the active managers, Vos and de laar, have determined to keep their audiences in a laughing mood. First we had Charley's Aunt in Dutch, in which Mr. Vos made everybody roar at his comical disguise as Charley's father. This was succeeded by the farcical comedy, Thomas, or in other words, the Dutch adaptation of the latest German farcical comedy, Der Ungehabte Thomas, by Carl Laufs and Wilhelm Jacoby, and which was produced at the Lessing Theatre, Berlin, last December. You see, therefore, that we are among the first to reproduce the farcical comedy. Thomas is not more than a wit, ridiculing the latest in spiritualism. This superstition is made use of by the title character to carry out his plan of radical cure by showing the inconvenience of spiritual interference, and his wife is too glad to renounce her creed and have her lord and master return to her loving arms. The second act is funny, but the first and third are weak, and the whole does not rise above the level of a farce. It was capitally acted, the gentlemen carrying the honors, their parts having the honor's share of the play. Messrs. Pansen, Hooyard, Erfman, and others merit praise.

We are expecting two novelties in the artistic line: A German company, headed by Juies Fiala, an chief dramatic attraction, and some concerts by the much talked of Russian Choir, under the leadership of Nadina Silverman. The choir consists of forty members, and all are to be attired in the Russian national costumes. The sight will be a picturesque one, at all events.

A. J. G.

## Sydney, N. S. W., Dec. 21, 1903.

The past year has been a notable one in the annals of the drama in Australia, despite the general business depression.

At the beginning of the year we had the London Gaiety company. The farcical season of Hough and Benicanti's Comedy company was deservedly successful. This organization included George Titheradge, Edward Saxe, Cathar, G. W. Anson, Percy Lendal, the late Phil. Beck, Cecil Ward, Mrs. Brough, Fattie Browne and Grace Noble. They are at present touring New Zealand. Their repertoire included The Authors, A Village Priest, The Idler, Caste, Our Boys, Money, and Much Ado About Nothing.

Last June Edward Terry made his first trip to the Antipodes, supported by George Leitch and Henrietta Watson, in Liberty Hall, The Churchwarden, and Sweet Lavender. Antoinette Sterling about the same time made a successful concert tour.

Henry Irving and Ellen Terry have definitely refused Williamson and Musgrave's offer of £2,000 and all expenses for a sixteen weeks' season in Australia.

Bulle Barlow and Rosie Jones are to be early visitors here. The Arnold Thornton company is touring our principal cities, and will go home via New Zealand and British India. Charley's Aunt

is their trump card, but they play a repertoire including Hans the Boatman and The Private Secretary.

Our leading and plucky *entrepreneurs*, Williamson and Musgrave, scorched their fingers in their enterprise of Italian opera and ballet. Their company included artists of European reputation, and the latest operatic sensations were given, but the patronage was not adequate.

The Christmas attractions this year include the pantomimes Jack the Giant Killer, Beauty and the Beast, The Babes in the Wood, Roy Blue, and Sinbad the Sailor, with casts in which were Nellie Stewart, Aggie Kelton, Maggie Moore, Jennie Lee, and Messrs. Courtneidge, Lauri, Walton, and Gourlay.

Williamson and Musgrave's Comic Opera company has added Mamie Rosette, The Vicar of Bray, and The Mountbretts to their repertoire, while Joseph Tapley, a tenor and protégé of Sir Arthur Sullivan, has joined the organization, and Nellie Stewart, the Australian prima donna, has rejoined it after some years' absence.

George Rignold has confined his operations to Sydney, with revivals of melodramas. Walter Bentley has been through the Colonies, playing Hamlet, David Garrick, and Marthius in The Reel.

Marietta Nash, who came over here about a year ago from America, has been engaged with her husband, George Laure, for Mr. Rignold's Sydney pantomime.

E. N. D.

## GOSSIP.

J. W. Kennedy, "the man of iron," joined The Country Circus last week.

The Southern route of Hottel's Black Sheep company is being arranged by Kline and Erlanger.

Subscriptions for a new Opera House building are under way in Urbana, O. A site has been secured.

The Opera House at Gloucester, Mass., has a new manager in the person of E. A. Warren.

David W. McCord, of St. Louis, has filed a suit in the United States Supreme Court in that city to restrain Walter Sanford from using with any play the title Power of Gold, which McCord claims to have copyrighted.

A suit brought against Nathaniel C. Goodwin by Henry W. Hill, Samuel F. Barrett, and Thomas Wyatt has been discontinued.

William H. Niedinger, the song writer, has secured a divorce from his wife, Emilie H., at Vankton, S. D., on the ground of desertion.

By invitation of Gilmore and Tompkins and Jacob Litt, 35 girls from the United Hebrew Chapel and Sewing School in St. Mark's Place attended a matinee of In Old Kentucky at the Academy of Music.

Dollie Weibert has resigned from Esmeralda for life to originate the contralto role in a new play the title of which has not yet been disclosed.

Frederick Sydney has written a comedy called A Queen of Hearts for Jack Mason and Marion Mandia.

A new opera house at Murray, Utah, owned by Cahoon and Haynes, was recently dedicated.

Ernest Elton will play a part in A Man Among Men.

Ledia Vennans Titus was an extra feature at the Howard Auditorium, Baltimore, last week.

F. E. Hall joined the Spooner Comedy company in Newton, Kans., to play leads. This is his fifth season with the company.

Robert Cassthorpe has recovered from his recent accident, and is again on the road. This is Mr. Cassthorpe's last season with Little Nugget. He will next season put on a play by George Rose.

S. E. and A. B. Hirsch, under the firm name of S. E. Hirsch and Brother, have leased the Montgomery, Ala., Theatre for a term of years, and will begin the season on June 1.

A manager in Maryland writes to THE MIRROR to inform traveling managers that he directs the only real theatre in his town, and to complain that traveling managers frequently do not take pains to learn the names of local managers, but address their letters simply to "Manager, Theatre," and thus come in contact with inferior houses. In this particular town letters thus addressed fall into the hands of city officials, who play attractions at the Town Hall, in the hope of the regular theatre of the place, and to the frequent dissatisfaction of the visiting attraction. This correspondent should keep a standing advertisement in THE MIRROR for the benefit of himself and those who wish to play his town.

Managers Levy and Turner, of the Opera House at Yonkers, N. Y., requested the Harper-Taylor Dramatic company to deposit a royalty of \$5 on the Black Flag, the play they opened their engagement with. Messrs. Levy and Turner are holding the \$5 till they can find out who is the owner of the play. All managers in pirate-infested sections of the country should follow this commendable method.

Clara Miller, while visiting her sister, Mrs. Huntington, at Blenheim, Mich., fell down some steps and broke her ankle.

Colonel J. Ranker Phelps, late of Frank W. Sawyer's staff, is arranging to take out a play by Alexander Rule, entitled A Man of No Importance, and is now engaging a company.

George C. Boniface opened in The Streets of New York at the Williamsburg Theatre, Williamsburg, last week, supported by Fred. Moser, W. J. Walker, Louis Allen, Phil. McCarty, F. D. Riddle, Alf. Hampton, Thomas Cross, Louise Sydmore, Carrie Lee, Ella Dunbar, and Helen Sydmore. Phil. H. Irving is manager.

A Piece of Steel has been discontinued for two weeks in order to strengthen the company.

Harriette Weiss is praised for her work as Rose Delaney in Killarney and the Rhine.

Tracy R. Bangs, of Grand Forks, is called North Dakota's Chauncy M. Depeux.

The Athenaeum, a new theatre at Hildesheim, Ia., under the management of L. I. Knight, was opened to the public on Jan. 24, with Marie Heath in A Turkish Bath.

Open, Washington's Birthday: Wetness and so's: New Taunton, (Mass.) Theatre: Wire quick.

## Deaths.

ADAMS—MARLOWE.—Justin Adams to Harriet Marlowe, at Chelsea, Mass.

FEY—DEWEAL.—Frank H. Fey and Emma De Weale, at Middletown, N. Y., on Feb. 5.

HUMPHREYS—BRYANT.—W. C. Humphreys and Annie Bryant, at Middletown, N. Y., on Feb. 1.

VAUGHAN—HULL.—Olivia Hull and Henry Goodwin Vaughan, in Boston, on Feb. 6, by Bishop Lawrence.

## Bills.

DIARD.—Kaddow Diard, at the home of his mother, 74 West Fifty-second Street, New York city, Feb. 7.

HEILINGER.—Emil Heilinger, at Egg Harbor, N. J., on Feb. 7, of grip, aged 32.

LE BLANC.—Leonide Le Blanc, in Paris, on Feb. 1.

WATKINS.—Harry Watkins, in New York, and daily, on Feb. 1, of heart disease, aged 65 years.











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